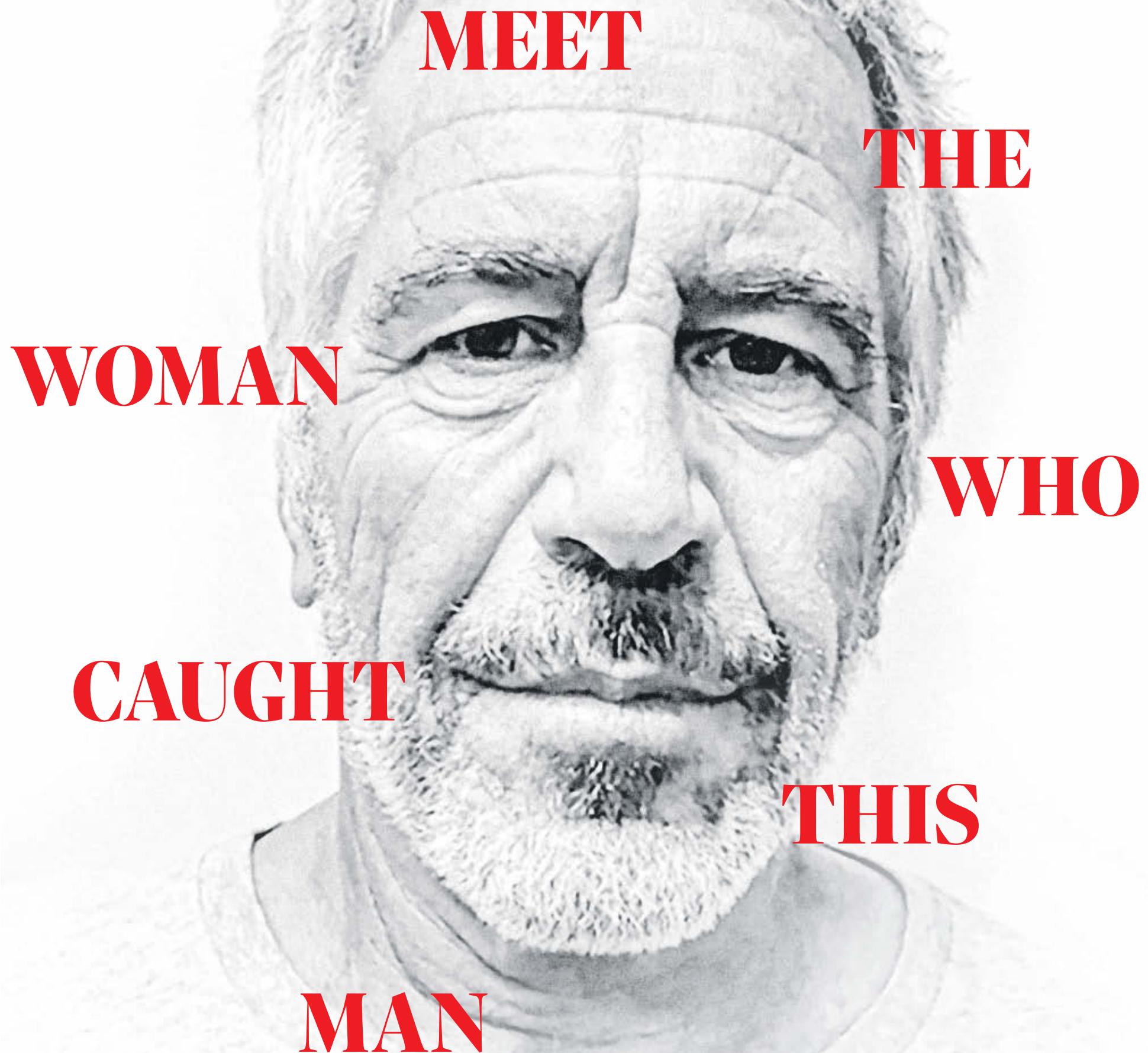


the new review



MEET THE WOMAN WHO CAUGHT THIS MAN

How journalist Julie K Brown finally brought down Jeffrey Epstein after police and prosecutors had failed. Interview by Andrew Anthony

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The finest writing every Sunday for arts, science, politics and ideas

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Feedback

Last week, Rowan Moore wrote about how Tokyo had built relatively few new venues for this summer's Olympics, preferring to repurpose many arenas from the 1964 games. Here's how readers responded online:

As a Tokyo resident, I am happy that so many venues have been reused, including the wonderful Yoyogi National Gymnasium. As for the money, apart from the stadia and minor upgrades to the transport system, a lot of it has been spent refurbishing Tokyo, including

burying hundreds of kilometres of electricity wires underground. The biggest benefit is the one you cannot see.

Skytree

If the organisers cared about reusing venues they'd be using the wonderful buildings in Yoyogi for more than just handball, and the Tokyo Metropolitan Gymnasium for more than just table tennis. And if Bach, Coe and the IOC really cared about the people in Japan they'd cancel these ridiculous Games immediately.

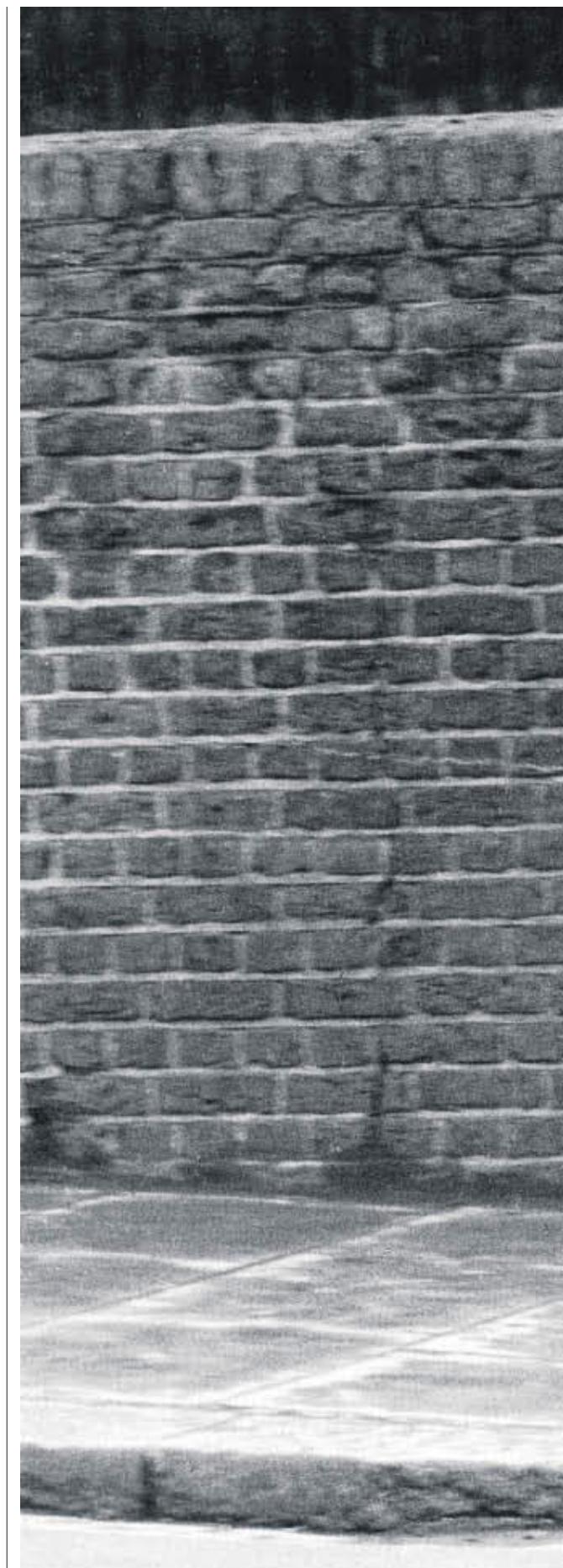
robotdoggy

I am a structural engineer. Our job is to make things stand up for many years, even through earthquakes. Architects love drawing impossible buildings that look cool on paper but which wouldn't get through building codes. Best example is the wobbly Thames footbridge that had to be closed for a year while additional diagonal members and computer-controlled dampers were installed.

Martinred123

The 3D digital cat is more likely the future of architecture.

paulrennie



The big picture

This sharp dresser was snapped in west London in 1968 by the prolific photographer of black lives Charlie Phillips





Charlie Phillips took this picture near his home in London's Notting Hill in 1968. Looking back, he guesses that the man in the zoot suit had recently arrived from the Caribbean; the style, fashionable among the Windrush generation, was then on the way out. Phillips himself arrived from Jamaica in 1955. He worked washing pots in his parents' restaurant in the Portobello Road and took photos of his community, initially with a Kodak Retina camera left behind by an American soldier. Simon Schama has called him "one

of Britain's great photo-portraitists... a visual poet; chronicler, champion, witness of a gone world".

It was only after Phillips gave up taking pictures, however, with the arrival of digital photography, that he received any recognition. In the 1960s and 1970s, he would continually knock on editors' doors and never receive any work. The most common question he was asked, he says, was: "Did you really take that?" as if a black photographer could not be so accomplished. In 2003, his archive from the 1960s

was "discovered" by the Museum of London. It was stored under his bed, much of it lost in various house moves. Before that, he had shown his pictures mostly in barber's shops in his community. This image is included in a new show of his archive at the Royal Festival Hall.

Phillips, 76, known as Uncle Charlie to younger photographers, lives in Mitcham, London, these days, "a place where nothing happens after *News at Ten*", but still often goes back to the streets he documented. He welcomes the fact

that his pictures are being looked at, though he can't help feeling that "should have happened 40 years ago... when [white] photographers would get a nice commission to come and document the carnival or whatever. I still tell people," he says, "don't be calling me up in Black History Month. We're a big part of British history, whether you like it or not." **Tim Adams**

The Charlie Phillips Archive is at the Royal Festival Hall, Southbank Centre, London SE1 until 17 October

A man dressed in a zoot suit on Great Western Road, Notting Hill, London, 1968. Charlie Phillips/Getty Images

On my radar

Vince Staples



3



2



1

Vince Staples, 28, is a rapper from Compton, California. Early on in his career, he was affiliated with hip-hop collective Odd Future along with artists such as Tyler the Creator, Syd and Earl Sweatshirt. In 2015, he released his debut album, *Summertime '06*, followed by *Big Fish Theory* in 2017 and *FM!* in 2018. He is also an actor and has appeared in films such as Rick Famuyiwa's comedy-drama *Dope* and in TV show *American Dad!* His self-titled fourth album is out now on Motown Records. **Kathryn Bromwich**

1. TV

Pen15 (Sky/Now TV)

I've been getting into television writing and *Calmatic*, director of *The Vince Staples Show*, told me to watch *Pen15*. The two leads, Maya Erskine and Anna Konkle, are in their 30s but play the 13-year-old versions of themselves, surrounded by actual teenagers. It gives this awkward tension to the show and makes some of the jokes a little bit more revealing. It's really deep while still being fun and light – there's a lot of layers.

2. Music

Reggie Helms Jr

As far as I know, he only has three songs – the standout for me is *Southside Fade* – but he doesn't waste words. At a point in time when everybody's kind of doing the same thing, it's good to see an artist go against the grain, doing something that has its own sound and feel. Some people say it's reminiscent of D'Angelo, but what I think is unique are his storylines, his voicing, the melodies he uses. There is something almost gospel-like about his music and I feel like him coming from Texas plays a large part in that.

3. Online

Defunctland YouTube channel

During the pandemic, I would say YouTube became one of my closest friends. I've been watching a lot of documentaries on there about theme parks – living near Disneyland kind of makes it not that special; growing up, the rides weren't that fun, the lines were long, the people were annoying. But this channel shows the ups and downs of the theme parks, the business itself, how they have to be innovative decade after decade – it's a lot of juggling, to stay at such a high level while trying to be creative.

4. Book

Case Study Houses: The Complete CSH Program 1945–1966

I recently bought my first home and I've been looking at books on architecture. This one goes through different eras of homes: when they were built, who built them, how tracts used to be built, prototype homes, the idea of land. I've always been interested in architecture, because we were growing up in apartments where we didn't really have the things [in these books]. The Los Angeles landscape has changed so much since the 60s, but that whole mid-century thing is timeless.

5. Place

Pacific Coast Highway, Los Angeles

I've lived along PCH my whole life. If I have to drive through Los Angeles, Orange County or even to San Diego, I'd much rather take PCH to see nature. A lot of the time we get so trapped in city life that we forget the world around us, but California is a beautiful place – you just have to look. Driving down PCH you see the different kinds of wealth, going from what can be considered to be poverty in Long Beach to seeing Malibu or Laguna Beach. I've been enjoying spending time on the beach: it's a peaceful, quiet place and you get to people-watch.

6. Film

Nomadland (dir Chloé Zhao, 2020)

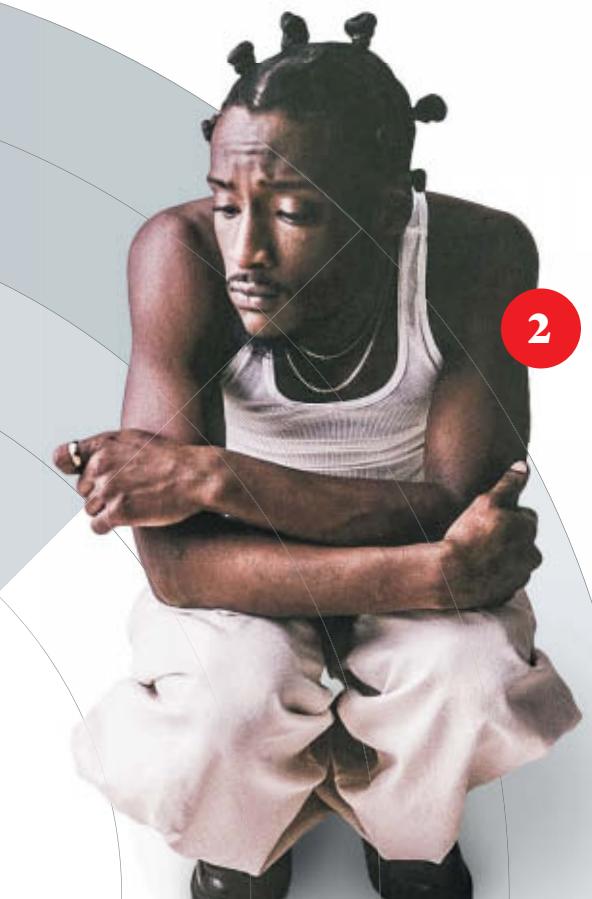
This follows the life of a nomad named Fern, played by Frances McDormand, one of the few actors in the film. The interesting aspect is the utilisation of actual nomads instead of supporting actors – it gives the film the ability to blur the line between what's reality and what's entertainment. There was a Netflix film recently that did that as well – *Concrete Cowboy*, about the cowboys in Philadelphia, although the real people didn't have that many lines. But in *Nomadland* it was seamless – I think more people should try to do things like that.

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Stewart Lee



Did I cock up over the Marcus Rashford mural?

On Wednesday of the week before last I filed one of my supposedly funny “columns” for last Sunday’s *Observer*. I wanted to write a personal pastiche of feel-good op-eds about England’s near victory in the Euros and reference how Boris Johnson government’s calculated culture war tried to draw the squad into its sights, as surely as it had Enid Blyton, a picture of the Queen in a room where a dozen or so postgraduates have a kettle and *Horrible Histories*.

I found a photo online said to be of the vandalised Marcus Rashford mural, taken before it was covered up by locals because of reports it was racist. The seventh word of the eight-word screed looked to me like the word “black”, although it was partially obscured by the right testicle of an ejaculating penis and testicles combination that had been sprayed over the word, presumably by the same sloppy artist. In these volatile times there is a need for absolute clarity!

On Friday, after the piece had gone to print, the *Guardian* reported that Greater Manchester police had declared that the ejaculating penis and swearwords were “not believed to be of a racist nature”. The word I had read as “black” was presumably something else and I would need to change the article for its online edition. I enlarged the photo of the penis and testicles. Then I sent my enlarged testicles and penis to friends. Some insisted the obscured word was “black”; others couldn’t say what it was. My wife said it was “sock”, part of the phrase “shite in a sock”, but she had assumed I was showing her a section of a mural of me that had been vandalised, for some reason. I don’t know who she thinks I am or why I have never mentioned this mural. Perhaps the word I had read as “black” was “sock” after all? It suddenly looked as if the curves of the sac of the testicle had sort of filled in the gaps in the letter “s” and made it look like a “b”, while an “l” has been suggested by hastily sprayed sprigs of pubic hair.

Then I caught myself and realised I was doing two very strange things. First of all, I had magnified a drawing of an ejaculating penis and some testicles, and some swear words, and had been poring over them for an hour or so, and all in an attempt to smash racism. There was a decorator in the kitchen. What if he came in and saw what I was doing? How would I explain that this was part of my work and that I was a professional writer, not just someone who enlarged drawings of penises and testicles and sat staring at them all day on a screen while only wearing pants and a T-shirt? Would he recognise what I was doing as a form of “work”?

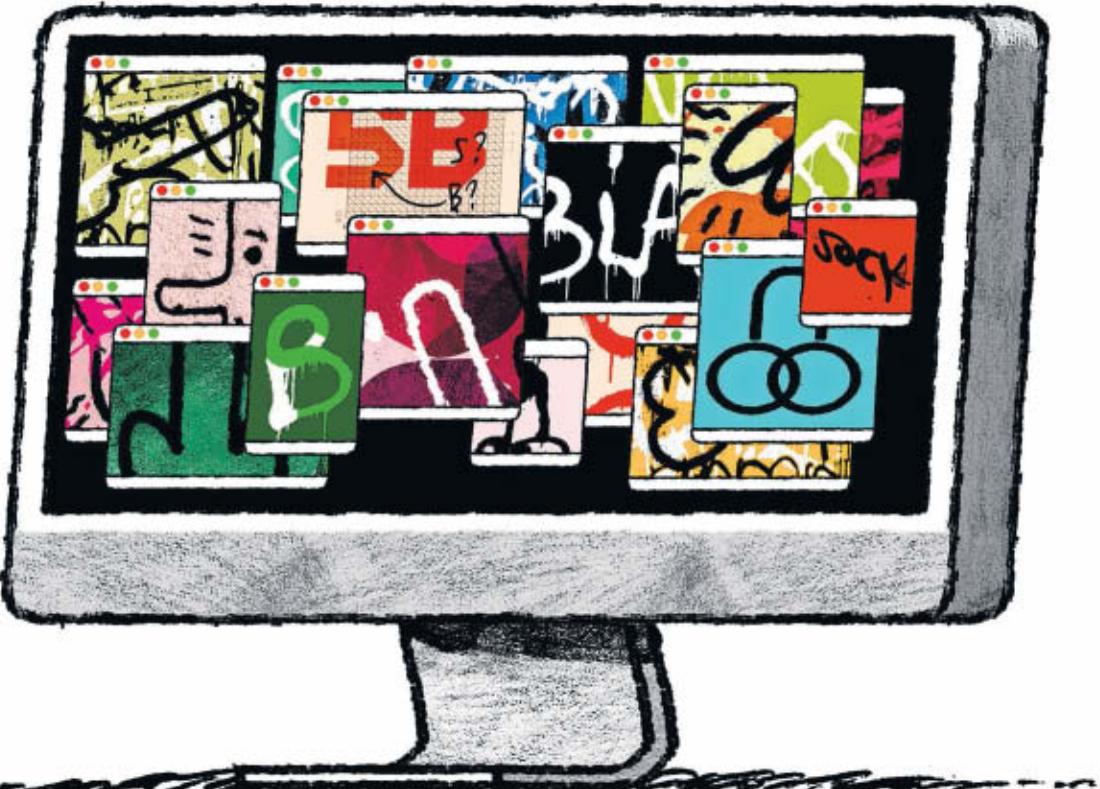
The second strange thing was more bewildering and more telling. For a moment, I realised that I was trying to make the word, whatever it was, look plausibly like the word “black” in my mind’s eye, so that the column I had already filed would make sense. I was every rightwing commentator’s idea of the liberal comedian, looking for evidence of prejudice where there was in fact only an ejaculating penis and some swear words and testicles. For a moment, I wanted that little corner of Manchester to be a worse place than it was, so that my joke would work better. But yes, although the word could be “black” it could also be “sock”. Or even “bag”. I amended the online edition of the column to allow for doubt, which made it weirdly funnier, relieved that on Sunday I was going to camp in a dense woodland for a week, beyond the reach of the internet, so I would have no idea what social media made of my confusion.

There was one small consolation. I am trying to rewrite the half of my rescheduled tour that is about the culture war. Even the liberal standup comedian satirist is essentially a clown, and clown theory dictates they must be a tragic figure. The tragedy of the late Jeremy Hardy was that the world would never match up to his socialist hopes, however forensically he documented its failings. I seek humiliating personal experiences that will undercut my dogmatic certainty, searching for the clown, and here was a great one – the tale of a liberal satirist who saw the word “black” in the word “sock” because of his own agenda, but more specifically because a drawing of some scrotal skin and some pubic hair had made the “s” look like a “b”. It was Ciceronian in its comedic combination of the delicate and the indelicate.

I told my wife I reckoned I could get a half-hour routine out of my mistake. She said she thought I make these “mistakes” deliberately, to create confusion and irritation, which then feed into standup bits. My son said that I pretend not to understand things because I like seeing frustrated people over-explaining themselves. I concede that while his observation is true, I don’t think I deliberately self-sabotage my own life in order to generate standup routines. Or do I? I just don’t know any more.

Before I put the tent in the car and filed this column I made one final check on last Sunday morning’s news. New evidence suggested the word I thought was “black” was neither “sock” nor “bag” but “bucket”. Meanwhile, another mural of black English footballers, this time in County Durham, had been daubed with graffiti that was reported as being racist and not obscured by cartoon genitalia. The graffiti I had written about might not have been racist, but some I hadn’t written about apparently was. Swings and roundabouts. I thought of Samuel Beckett: “The tears of the world are a constant quantity. For each one who begins to weep, somewhere else another stops.”

My son said that I pretend not to understand things because I like seeing frustrated people over-explaining themselves



Rescheduled 2022 dates of Stewart’s 2020 tour are on sale at stewartlee.co.uk/live-dates

Illustration by
David Foldvari



Sarah Maple.



Paul Kindersley.

The grid

*The sheer cheek of it...
Artists celebrate the
humble bottom*

After they both fell in love with a painting of a man's bum by Celia Hempton, the British artist-curators Lee Baker and Catherine Borowski realised that the gluteus maximus doesn't receive enough respect in cultural circles. As founders of Skip Gallery, an installation concept bringing art to unusual places, they decided to right this wrong. The resultant group show, Bums, featuring David Shrigley and Xu Yang among others, is now at Dio Horia gallery, Mykonos, and in London later this year. "Lee had a back problem," says Borowski, "and was told by his physio that his left buttock had atrophied due to a lack of use. These are the largest muscles in the body, responsible for posture and weight bearing. This is often overlooked because of our obsession with the sexual and silly side of the bottom. Our exhibition is a celebration of the many facets of bums."

Alice Fisher
diohoria.com

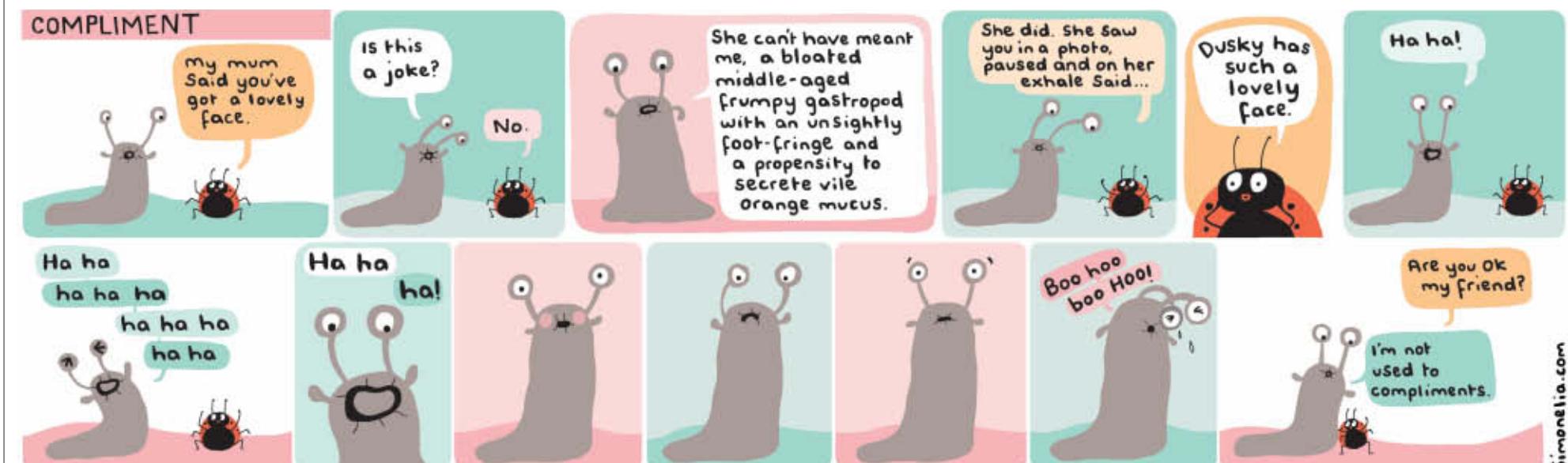


David Shrigley.



Stuart Semple.

The Simone Lia cartoon



Q AND A

The actor on his new novel about an irascible director, his faux-feud with Christopher Eccleston and his 'secret' marriage

David Thewlis photographed at home in London last week by Amit Lennon for the Observer.

Blackpool-born David Thewlis studied acting at Guildhall school of music and drama. His breakout role was the lead in Mike Leigh's 1993 film *Naked*, for which he won the best actor award at Cannes. Subsequent film credits include *The Big Lebowski*, *Wonder Woman* and *I'm Thinking of Ending Things*. He played Professor Remus Lupin in five Harry Potter films and, on TV, was Emmy-nominated for *Fargo*. His second novel is now being published.

Your new novel, *Shooting Martha*, is about a celebrated film director mourning his dead wife. Where did that premise come from?

Originally it was a screenplay idea. But when I was making a film called *Guest of Honour* with [Armenian-Canadian auteur] Atom Egoyan, we formed a lovely friendship. He read my treatment, we went out for dinner and he said "You know what? It's a terrific idea but I think it's a novel."

Video calls play a central part in the plot. Was that pandemic-inspired?

Oddly enough, it pre-dated all the lockdown Zooms. I already did a lot of FaceTiming with my wife, Hermine. We were in separate countries for work and family reasons but it kept our relationship alive. We'd cook the same meal, drink the same wine and dine like we were at the same table. When we turned each other off at the end of the night, it was strange and existential because we'd been together but not. It led to the idea of a bereaved man keeping his wife alive via video calls.

Talking of your wife, you were only recently "outed" as being married...

That was so weird. I mentioned my



wife in passing on Instagram and suddenly the tabloids were reporting that "I'd got married in a secret ceremony", like I'm a Freemason. I've been with my wife 10 years, we got married five years ago and I've worn a wedding ring ever since. Just because I didn't alert the *Daily Mail* didn't mean it was secret.

Is your character of director Jack Drake based on anyone in particular?

He's an amalgamation. Most directors I've worked with haven't been that irascible. Although a few have. I sent a copy to Mike Leigh and said: "He's an acclaimed British independent film director with a beard but I want to stress, it's not you." He wrote back saying he was relieved.

Your actor character Betty Dean gets obsessed with her role. Has acting taken you to dark places?

I've got a little lost inside my characters. I always try to immerse myself in roles and do as much

research as possible. Sometimes the lines between reality and fiction have blurred. You feel yourself change a little bit in day-to-day life. I quite famously did that on *Naked*. That's been exaggerated over the years, I didn't lose my mind, but it does get to you, spending more waking hours as a character than oneself.

Has it happened since *Naked*?

It always happens to some extent. I just finished doing *The Dumb Waiter* at the Old Vic. My wife said she was glad because I'd been snappier than usual. My character is constantly barking at his colleague, which apparently made me a little more intolerant too. I'd gone Pinteresque. There were more pauses.

Your first novel, *The Late Hector Kipling*, was published in 2007. Why the long gap?

I wrote most of it even longer ago, in 2000. My life was more chaotic then. I was on my own a lot, working until

David Thewlis

Actor, 58

3am, fuelled by cigarettes and wine. I thought that was the writing life. Bill Nighy and Diana Quick loaned me a cottage in Norfolk and I'd go down the local pub and drink whisky because it was a Hemingway thing to do. Except I'd get terrible hangovers, not write a word and stare at a blank page in this remote house. This was written in almost the opposite way: sober, no smoking, not on my own.

You have a very funny faux-feud with Christopher Eccleston on Instagram. How did that start?

We're contemporaries – both northern, working-class actors who get a certain kind of role. There's been times we've been up against each other for parts, so it's all based on that. Then I read his memoir about his father, *I Love the Bones of You*, and really identified with it. He described one childhood memory of his dad rubbing his whiskers against him and calling it "silly half-hour". My dad did exactly the same. I adored Chris for that, messaged him and it escalated from there.

You've been in Charlie Kaufman's last two films. How did that relationship start?

In 2005, my phone rang out of the blue and this voice said: "Hey, this is Charlie Kaufman." "I went, fucking hell, hi." I think he's something of a genius. I was flattered that he not only knew who I was but had written something for me. We did *Anomalisa* on stage in Los Angeles as a live radio play, years passed, then we got back together to do it as an animation. I'm very proud to say I'm now among his stable of actors.

Looking back at your career, was *Naked* a gamechanger for you?

Without doubt. It changed everything. My career blossomed from that moment. I won the Cannes award on Sunday night and by Tuesday, my agent had put me on a plane to Hollywood. He gave me an advance because I couldn't afford the ticket. It was a crazy time.

How did you stay sane in lockdown?

I started wood-carving. I made a spoon, then my wife carved this anatomically perfect human ear. She was too damn good, which put me off. I also played guitar a lot.

Are you a frustrated rock star?

Well, I got to do *Top of the Pops*. One of my very first jobs was *Only Fools and Horses* in 1985, playing guitar in Rodney Trotter's band Bunch of Wallies. We filmed them at a real *TOPP* recording. I got to live out my rock star fantasies in a very silly way, which is the best way to do anything.

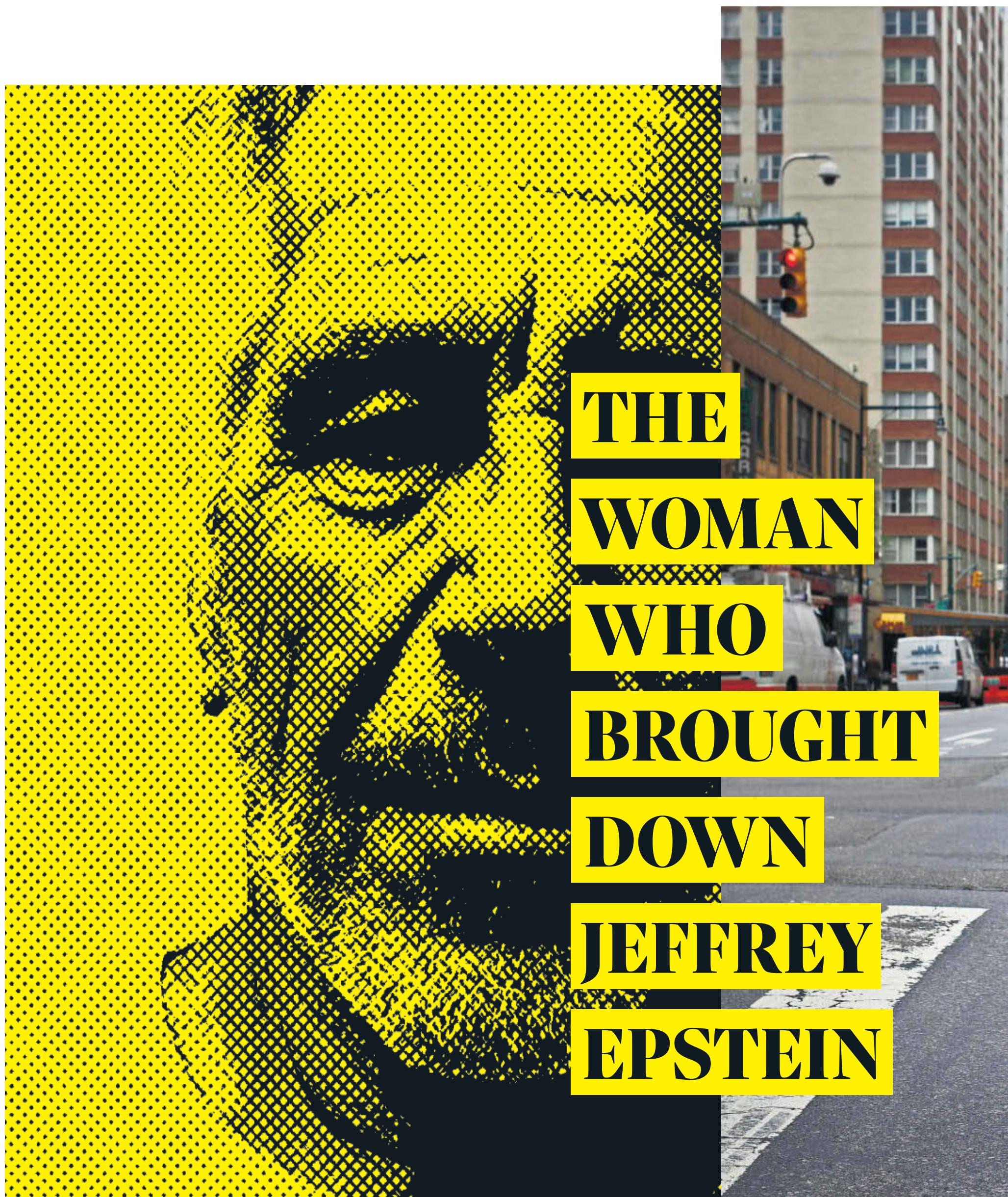
Interview by Michael Hogan

I'd go down the local pub and drink whisky because it was a Hemingway thing to do

Shooting Martha by David Thewlis is published on 5 August (Weidenfeld & Nicolson, £14.99). To order a copy for £13.04 go to guardianbookshop.com or call 020-3176 3837



THE
WOMAN
WHO
BROUGHT
DOWN
&
JEFFREY
EPSTEIN





Julie K Brown is the Miami Herald journalist who took on the full might of the billionaire sex offender and helped to bring him to justice. And she did it by doggedly tracking down his silenced and forgotten victims and persuading them to talk. She tells Andrew Anthony the story

Portrait by
Mike McGregor

The town of Palm Beach in Florida, the crime writer Carl Hiaasen has observed, “is one of the few places left in America where you can still drive around in a Rolls-Royce convertible and not get laughed at.” It’s an unironic island, filled with the super-rich and famous, plastic surgeons and, of course, the former US president, Donald Trump, who holds court at his ostentatious Mar-a-Lago resort. A satellite of Miami, the island prides itself on its many flamboyant charity balls, but no amount of good-cause fundraising can remove the whiff of corruption that hangs heavy in the subtropical air. If money talks in most places, in Palm Beach it speaks with a confident authority that’s seldom questioned. Never has that understanding been more egregiously demonstrated than in the case of the inscrutable financier and sex offender Jeffrey Epstein.

In 2008 Epstein was sent to prison, having pleaded guilty to the charge of procuring for prostitution a girl below the age of 18. It was the culmination of a three-year investigation, involving first state and then federal authorities. The local police had uncovered evidence that Epstein had sexually coerced and abused scores of young women

and girls, some as young as 13 or 14. There were also a number of testaments to rape.

But all throughout the prosecution seemed reluctant to take Epstein to court and the police were always one step behind their target. For a start, Epstein appeared to be tipped off that he was going to be arrested. When the police arrived at his Palm Beach mansion, six computer hard drives had been removed, along with video recordings from his internal closed circuit system. The police were never able to gain access to this potential evidence.

Florida is notorious for its harsh prison system and lengthy sentencing. Someone accused of Epstein’s alleged crimes might have been looking at 20 years in a gang-dominated penitentiary. Instead he received an 18-month sentence, of which he served less than 13 months in a private wing of the county jail. He was granted immunity for himself and four assistants for any related charges, was awarded daily work release, in which he was driven to his office by his own driver, and at night he was allowed to sleep with his jail door open. He also had access to another room where a television had been installed for him.

How did he get off so lightly? And how was he able to return to his

Continued overleaf ➞

➤➤➤ *Continued from page 9*

gilded world of billionaire friends and celebrity playmates without any real stigma attached to his name? These were the questions that Julie Brown, an overworked and underpaid investigative journalist at the *Miami Herald*, kept asking herself towards the end of 2016.

"I wanted to do a story on sex trafficking," she recalls on a Zoom call from New York, "but every time I googled Florida and sex trafficking, a story about Jeffrey Epstein came up."

As she delved deeper, she realised just how far the authorities had bent over backwards to accommodate Epstein and his battery of well-paid lawyers. Although they seemingly had enough evidence to support his prosecution for much more serious crimes, they offered him a "sweetheart deal" on a relatively minor charge. Brown's intrepid work led to a three-part *Herald* series in 2018 on Epstein that would encourage federal authorities to reopen the investigation and to arrest the financier.

As the world knows, in August 2019 Epstein would die in the grim Metropolitan Correctional Center prison in New York – whether from his own hand or another's remains the subject of much speculation – and eventually his former girlfriend and social aide, Ghislaine Maxwell, would be tracked down to her New Hampshire hideout and charged with related crimes.

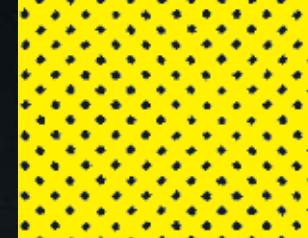
The whole unsavoury story is told by Brown in gripping detail in her just published book, *Perversion of Justice*. Yet every aspect of the previous paragraph would have seemed like pure fantasy when Brown began her research. Initially, there was little interest among her editors for what was an old story, and she was under pressure to concentrate on her reporting beat – Florida's notorious prison system.

Then a short while later the newly elected Donald Trump appointed Alexander Acosta as labor secretary in his administration, a position whose responsibilities included combating sex trafficking. Acosta had been the US attorney for the southern district of Florida, in which role he had approved Epstein's highly favourable plea bargain, going so far as to visit Epstein's principal lawyer in a secret hotel meeting some 70 miles from his office.

"I thought, all this is now going to come out," says Brown, an ebullient, plain-speaking woman in her late 50s. "But he barely got questioned about it, so I thought: I wonder what the women [now] think about this who were the girls [back then] who were betrayed?"

She's in no doubt that Trump's people, and almost certainly Trump himself, knew of Acosta's controversial role in Epstein's surprisingly lenient sentencing.

"Absolutely," she says, "but it fits the pattern of the entire arc of the story. The crime was downplayed



LEFT
Epstein with
Ghislaine
Maxwell in 2005.
She is accused of
recruiting young
girls for him.
Getty Images



from the beginning, and I'm sure that Trump's people felt this was a long time ago and it was no big deal. They never understood the seriousness and scope of his crimes."

Plenty of journalists had taken bites at the Epstein story and not got very far. The former chief of police of Palm Beach, Michael Reiter, and the lead detective on the case, Joe Recarey, had grown weary of press requests because they were so used to giving interviews that were never used. As Reiter quipped to Brown, journalists "start working on the Epstein story only to end up being transferred to the paper's real estate department".

Two solid career cops, Reiter and Recarey felt profoundly let down by prosecuting lawyers. Their disappointment was as nothing compared with that of the many victims of Epstein they had interviewed, often persuading them, against the girls' anxious doubts, that their abuser would be appropriately punished. In the event the girls were frequently subject to intense and intrusive questioning by Epstein's army of lawyers, who went over their sexual history with forensic menace, as they attempted to portray the victims as experienced prostitutes seeking a payday. Epstein himself scarcely faced any questioning.

So it was to these forgotten women that Brown turned. That, however, was not a straightforward manoeuvre. Nearly all of them were protected by a shield of anonymity – referred to in the police files as Jane Doe 1, Jane Doe 2, etc. It was going to take a lot of dogged journalistic work to uncover their identities, trace their locations, and then get them to talk.

Brown endured a series of setbacks that would have discouraged anyone who was less than totally committed to seeing the story through. Originally from Philadelphia, she was a veteran reporter who had spent the latter

part of her career in a crumbling industry, wherein the internet had wiped out the old business model and along with it the salaries of journalists. A single mother with two kids to put through college, she was permanently in debt and struggling week-by-week to keep her head above the gathering waters of financial overstretch.

One of three children, Brown is from a single-parent family herself, as a result of which she felt ostracised and bullied by her peers when she was growing up. Her mother had two jobs and was seldom around, leaving her daughter, a bright student, to write prize-winning stories. She went on to edit her high school newspaper, but lost the position after having problems at home. Her early difficulties have left her with a natural sympathy for the underdog.

"I moved out of home when I was 16," she says. "I've always had determination and it's certainly carried me through an awful lot of hard times in this business when I had to waitress at the weekends."

She kept applying for jobs at more illustrious newspapers such as the *Washington Post*, only to miss out at the final stage. She was partly looking to leave out of the fear that, at any moment, she might be laid off. But then things began to turn for her. The revelations about the film producer Harvey Weinstein – someone Epstein knew – in October 2017 and the resulting growth of the #MeToo movement shifted cultural perceptions and helped engage the full backing of the *Herald*'s high-ups for the story Brown was pursuing.

Even then it was a slog that required her to read vast reams of legal files in which key information was buried, while driving around the country trying to persuade Epstein's accusers to speak on the record. In the end she tracked down more than 60 women who said that they were

victims of abuse. Many of the girls were from troubled backgrounds, who'd experienced homelessness or domestic violence prior to meeting to Epstein, and then spiralled downwards afterwards.

A not untypical case was Courtney Wild, a straight-A student with a troubled family history, who says she was sexually abused countless times by Epstein and others in his entourage beginning at the age of 14.

"I can't remember the exact time he raped me, or what went through my head, other than none of it made sense," she tells Brown. "I remember leaving his house, and I had so much shame, guilt and dirty feeling. I guess in my mind, because I had the money, I tried to cover up my feelings in order to survive."

Wild began recruiting other girls, for as much as \$400 a referral. One particular psychological problem recounted by many victims was that Epstein fostered a kind of sexual Ponzi scheme, in which the girls were paid to bring in other girls to feed his remorseless appetite for new "masseuses". Thus, added to the guilt associated with their own deeds was the guilt of having roped in others.

By the time Wild was 17, Epstein had lost interest in her. Like many of the girls who'd been through his Palm Beach home, she drifted into drugs and ended up in prison. As she tells Brown:

"Jeffrey Epstein preyed on girls who were homeless and were addicted to drugs. He didn't victimise girls who were Olympic stars and Hollywood actresses. He victimised people he thought nobody would ever listen to, and he was right."

According to various testimonies, the teenage girls were often recruited by Ghislaine Maxwell, daughter of the late discredited newspaper publisher Robert Maxwell.

"She was really the mastermind of this whole pyramid system he had working," says Brown. "She would go to spas and hand out cards saying that she had a very wealthy benefactor who's going to help you with your schooling, make you a model, all these promises."

All the girls had to do, they were told, was massage this generous benefactor. An ability to massage or train was not required.

There were several false starts before Brown got her first breakthrough in getting these women to speak. One such

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He preyed on girls who were homeless and addicted... who he thought nobody would ever listen to, and he was right

disappointment was when one of Epstein's prime recruiters told her she would talk. A meeting was arranged, but the young woman never showed up and, after making a series of delaying excuses, disappeared from view.

Many of the girls expressed fears about what Epstein might do to them, claiming that either he or Maxwell had warned them to stay quiet. How does Brown view the threat level from the people, such as private investigators and bodyguards, that Epstein employed to protect him?

"I think they were extremely dangerous. I mean we don't know, really, the lengths that he went to to intimidate people who tried to expose what he was doing. But we know that there were plenty of people who were afraid and who felt that he was capable of doing really bad things."

One of those, according to Brown's book, was the former editor of *Vanity Fair*, Graydon Carter, who Brown says pulled one investigation from that magazine after he found a cat's head on his front door step.

"Yeah," she says, "there were a lot of reasons to be concerned."

Carter has said that there was never any evidence to link the threat to Epstein and he flatly denied that it had any effect on his editorial decision-making.

HOUSE



LEFT
Demonstrators outside the Manhattan federal court where Epstein was charged with sex trafficking minors, July 2019. Getty Images

However, Brown says she never felt under threat herself.

"I let his lawyers know what I was doing. I sent certified letters to everybody. I knocked on Epstein's door. Nobody responded to me except [Epstein's lawyer, Alan] Dershowitz. I think it was because they underestimated what I was doing. They just thought I was some little reporter from the *Miami Herald* who's writing about the same old thing."

Unlike most other journalists, she wasn't focusing on the Bill Clinton connection to Epstein (the two men spent a month travelling around Africa together on a charity trip) or the Trump connection (the pair went back many years, with Trump publicly paying tribute in 2002 to Epstein's sense of fun). "It is even said that he likes beautiful women as much as I do, and many of them are on the younger side. No doubt about it – Jeffrey enjoys his social life," Trump told *New York Magazine*.

Brown knew all these celebrity stories, but it was experience of the neglected people, the girls who were ferried in and out of his mansion, back and forth to his private island, and sometimes around the world in his private jet, that she was most interested in.

The book is dedicated to all of Epstein's "survivors", especially Michelle Licata, Courtney Wild,

Virginia Giuffre and Jena-Lisa Jones. Of all those names the best known in this country is Giuffre, who has claimed that she had sex with Prince Andrew, having been instructed to do so by his friend Maxwell. There is a now infamous photograph featuring the Duke of York with his arm around Giuffre's waist that seems to have been taken in Maxwell's London house. The Queen's middle son has used friends to cast doubt on the photograph, and has said that he has no memory of meeting Giuffre. What does Brown think of Giuffre's claims?

"Well, I believe her," she says. "For one thing, the MO she describes is backed up by other victims."

She accepts that some of the dates that Giuffre has stated do not tally with the record – for example, she said that she met Maxwell a year before she did – but Brown argues that these are minor mistakes of the kind that people are often likely to make when recalling past events. "It doesn't mean it didn't happen," she says.

One of Giuffre's toughest critics and someone who has also attacked Brown – going so far as to write a letter to the Pulitzer prize committee requesting that they not consider her for the prize – is Epstein's lawyer, the Harvard law professor Alan Dershowitz. Giuffre has said that Dershowitz was one of the

men she was instructed to have sex with by Epstein – a claim the lawyer vehemently denies.

"He's a pitbull," says Brown.

She says that she tried to be sympathetic to him, because it was obviously unpleasant being accused of sexual abuse. But she says that he was so aggressive in his attacks that she gave up. Dershowitz was part of an extensive legal team, including Kenneth Starr, the former moralising independent counsel who hounded Bill Clinton about his sexual proclivities, that was ruthless in gaining advantage for Epstein. One trick Epstein pulled was to hire lawyers whose personal or professional links to members of the prosecutorial team were so close that the fact forced the prosecuting lawyer to withdraw.

While this was a flagrant, if legal, means of undermining the prosecution, Brown is more concerned at what the prosecution was doing to undermine themselves.

"One of the prosecutors in the US attorney's office in Palm Beach wasn't technically assigned to the Epstein case but he knew enough about it. He literally left the US attorney's office one day and opened up his own law practice in the Jeffrey Epstein's lawyers' suite, and started representing Epstein's employees."

As far as Brown knows, none of these seeming anomalies has been

properly investigated. In her book you're left with a strong impression that the prosecutors were far more concerned with finding an outcome that was satisfactory to Epstein than in gaining justice for his victims. The prosecution did not inform the victims of the details of the plea bargain they reached with Epstein's lawyers, which a federal judge has said was contrary to legal obligation, although Acosta denies this.

On 18 November 2018 the *Miami Herald* published Brown's excoriating investigation, and eight months later Epstein was arrested by the FBI-NYPD Crimes Against Children Task Force. Six days after that Acosta resigned as labor secretary. And on 10 August 2019 Epstein was found dead in his Manhattan jail cell, although he was supposed to be under suicide watch.

Brown is far from convinced that Epstein took his own life. She points to a secret plea deal – a suspicious characteristic of this whole drama – that was agreed between the authorities and the negligent guards and the fact that the medical examiner hasn't released any of the documents relating to Epstein's death.

"This was a man who didn't even tie his own shoelaces," she says. "He had butlers doing everything for him. The idea that he would have been able to do something like this by himself – breaking three bones in his body – is just unfathomable to me. The closest I could come to saying it was suicide is that it was an assisted suicide. In other words he paid someone else to do it."

There's an uncanny echo here of the mystery that continues to surround Robert Maxwell's death in 1991, after his body was recovered from sea in the Canary Islands, where he had been travelling on Lady Ghislaine, the yacht he named after his youngest daughter. His family refused to believe it was suicide. It's been said that his death led Ghislaine into a relationship with Epstein, who apparently knew Maxwell Sr. Epstein was another bountiful rich man who could support and direct her – "a Svengali-like character like her father," says Brown.

But Epstein's death left Maxwell without a powerful protector, and having withdrawn from society, she was arrested last July, and has since been held without bail in New York's Metropolitan Detention Center's special housing unit. Maxwell denies any criminal wrongdoing.

"She has claimed that she is the victim of a witch-hunt to prosecute her because they couldn't prosecute Epstein," says Brown. "I believe they still would have indicted her whether Epstein was alive or not."

But perhaps what concerns Brown as much as anything is the ease with which Epstein was received back into wealthy society after he had been to prison and was registered as a sex offender.

"That's the whole theme of my book," she says. "These people live in a different world. I don't really understand that thinking. Somebody called me who was at a cocktail party in Hollywood, California. There were some people from Epstein's inner circle who were there and they were defending him. There's still a lot of people out there who think the girls knew what they were getting into and they came back for the money. There's still people who think that what he did was not that bad."

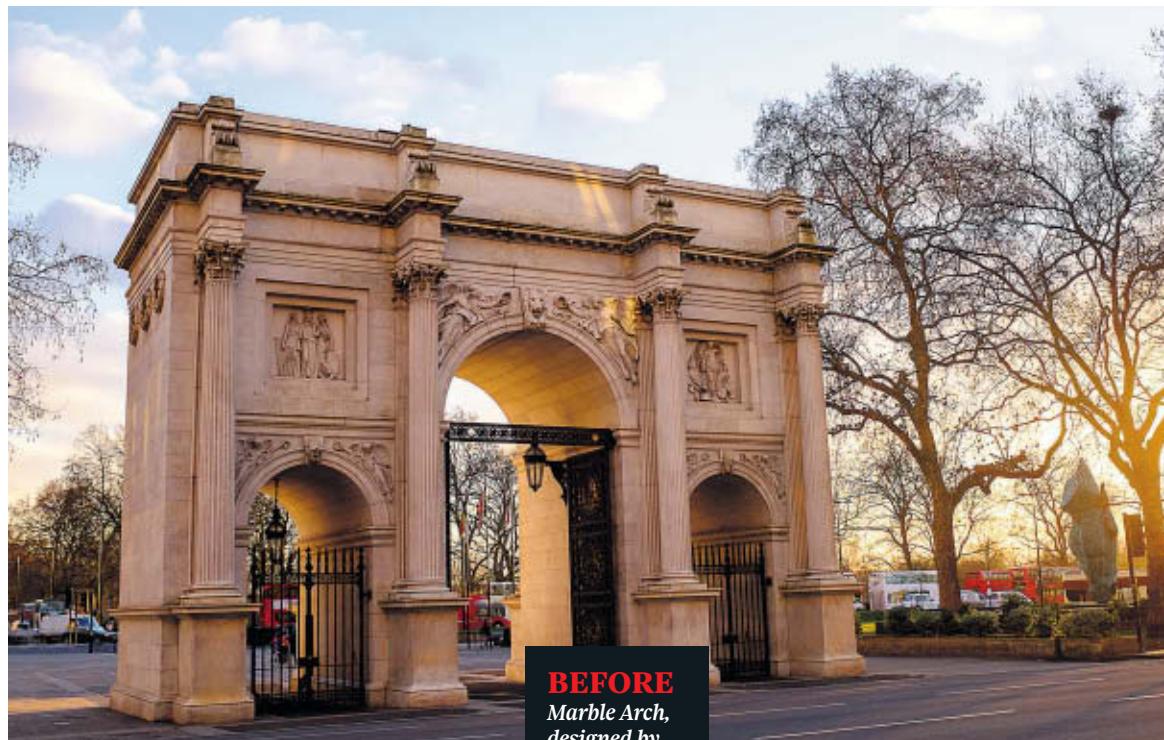
And what of Brown herself? Did the big career move to a more prestigious and better-funded newspaper materialise? Well there's a planned HBO series on the story but, she says, she hasn't been offered a high-profile job elsewhere. She doesn't know if she'll continue working at the *Miami Herald*, but at least she no longer worries about losing her job. The one thing she's certain about is that Florida is a state that is full of inequality and injustice, and that's what grips her attention.

"If I continue to work in newspaper journalism," she says, "those are the kinds of stories I still want to write."

Perversion of Justice: The Jeffrey Epstein Story is published by HarperCollins (£20). To order a copy for £17.40 go to guardianbookshop.com or call 020-31763837

Why the Marble Arch Mound is a slippery slope to nowhere

The temporary tourist attraction in central London – which is due to open tomorrow – seems like a great idea, but it would have been better to have done something that genuinely helped the environment, writes Rowan Moore



BEFORE
Marble Arch, designed by John Nash in 1827, before construction of the 25-metre mound began nearby. Getty

The Torre Guinigi in Lucca, Italy, is a brick medieval tower – it's handsome, but of a type common enough in historic Tuscan cities. What makes it special is a grove of holm oaks growing from its summit. Trees come with expectations, such that they are rooted in the ground, yet there they are, high in the air, apparently flourishing. The tower would be less interesting if it weren't for the trees and the trees would be less interesting if it weren't for the tower.

So there's something compelling about trees in unexpected places. Hence at least part of the appeal of the High Line in New York, where gardens grow on an old elevated railway line, and of the ski slope on top of the Amager Bakke power plant in Copenhagen. There's been a thing for wrapping towers in vegetation in recent years. Little Island, the micro-

park recently created by Thomas Heatherwick over the Hudson, has a similar well-I-never, Instagram-able impact.

London's Marble Arch Mound, a temporary artificial hill at the point where the end of Oxford Street meets the north-east corner of Hyde Park, is the latest attempt to harness the charm and power of the elevated tree. Visitors will be able to ascend to a viewing platform at the mound's 25-metre-high summit and then go down into an events space buried inside it. They will see Lightfield, which is billed as "an incredible light exhibition put together by W1 Curates" that "alludes to the mycorrhizal nature of birch tree forests".

The project has been commissioned by Westminster city council in the hope that it will help bring people, post-pandemic, back to the UK's most famous shopping street. It is also a figurehead for a larger scheme, called Oxford Street District, which aims to crack what has long been an unsolvable problem, the Fermat's theorem of town planning: how to make this well-known but none-too-pleasant thoroughfare more enjoyable and civilised. The plans include relatively unglamorous ideas such as part-pedestrianisation and upgrades to paving and planting.



The mound has been designed by MVRDV, a Rotterdam-based practice whose Dutch pavilion for Expo 2000 in Hanover was a multistorey garden with wind turbines on the roof. It was a memorable work, a celebration of the Dutch genius for constructing human-made landscapes, and a pioneer of the modern trend for aerial vegetation. MVRDV also created Tainan Spring in Taiwan, which converted the remnants of a shopping mall into a "lush lagoon", and the Skygarden in Seoul, where conifers, cherries and maples, their colours changing with the seasons, grow on top of an old highway overpass.

But the very thing that makes hovering gardens attractive – their apparent impossibility – also makes them hard to achieve. Projects such as the Copenhagen ski slope can end up with a weary, rough-at-the-edges feel, so much energy having been expended in making the thing happen at all. Or they can be stupendously expensive, like Little Island, which cost \$250m for 2.4 acres of garden. They might come with terms and conditions that take the edge off the joy of the concept, such as the spontaneity-killing necessity of making reservations if you want to visit Little Island after midday.

The Marble Arch Mound shows signs of struggle. For something billed as a summer attraction, it's opening oddly late in the season, its completion having been postponed at least once. Last week, abseiling operatives were still frantically sticking slabs of turf to its sloping sides. The result looked parched and patchy, more like an ensemble of ill-matched carpet tiles than a greensward. The trees were looking skinnier and less luxuriant than the

computer-generated promotional images had suggested. The finished project will have to pull off the trick of making you forget the scaffolding that holds the whole thing up, but the grass looked in danger of losing its argument with the metalwork.

If a landscape is temporary as well as gravity-defying, as the Marble Arch Mound is, it will also have trouble recreating the full range of experiences that go with plants. For a tree is not just a tree and grass is not just grass. They are also, in normal circumstances, accompanied by ecologies of birds and insects and by human activities: sitting in the shade, picnicking, snogging, children rolling down slopes.

Anyone who tries rolling down the

steep flanks of the mound will be in danger of continuing into the busy road that surrounds it and under the wheels of a bus. To avoid this hazard visitors will have to keep to the metal steps and walkways.

Without this range of experiences, a tree becomes a sign of itself rather than the real thing, a symbol of all the good stuff that goes with tree-ness more than its realisation. Foliage-wrapped towers and temporary vegetal installations give off an environmental buzz – it's green so it must be good! – but in reality there is nothing very ecological about shipping living things to a given location and then shipping them away again. The City of Westminster say that the mound is "built to the highest sustainability

standards and any materials used will be recycled where possible", but this doesn't mean that it will make a positive contribution to the environment.

It's possible that the visible sweat and effort of the late stages of the mound's construction will miraculously disappear from the finished product. It's also possible that the views from the top and the sheer unlikeliness of the project will transcend whatever limitations it might have as a piece of constructed nature. But it's hard to avoid the conclusion that the progression from High Line to mound is one of

increasing sketchiness.

For the High Line is a work of time, whose highly considered planting and design is impossible in a temporary installation. So for that matter is the Torre Guinigi – that little grove on the top creates a delightful place that the metal deck on top of the mound will be unlikely to match. This in turn, in the case of the High Line, is a reflection of the political and financial environment that created it – it was made possible through trade-offs with private developers through a clever manipulation of New York's sophisticated planning system.

The plan for funding the mound, by contrast, is to charge a £4.50 entry fee and raise profits from "M&S bespoke food trucks". Like the Little Island timed entry, this seems to take some of the fun away: how many hills do you know that you have to pay to climb? Which, like the other contrivances necessary to make the mound happen, is a shame. For this climbable irruption of concocted nature into the traffic-filled centre of a metropolis is a great idea at heart.

It would be magnificent if such a thing could be created permanently, with all the thought and attention necessary to make it ecologically rich and pleasurable to experience. In a better world, such a thing would happen. In an even better world, the creative and political energy that goes into something like the Marble Arch Mound would be directed at planting trees permanently in ordinary streets all over the country. That really would make a difference to the environment as well as enhancing the lives of thousands. But it wouldn't get the same attention as a temporary mound.



AFTER
Construction of the Marble Arch mound under way earlier this month.
Jonathan Brady/PA





The insect apocalypse ‘Without them

Insects have declined by 75% in the past 50 years – and the consequences may soon be catastrophic. This extract from a new book by biologist *Dave Goulson* reveals the vital services they perform. Overleaf, the author talks about how he got hooked on bees

I have been fascinated by insects all my life. One of my earliest memories is of finding, at the age of five or six, some stripy yellow-and-black caterpillars feeding on weeds in the school playground. I put them in my empty lunchbox, and took them home. Eventually they transformed into handsome magenta and black moths. This seemed like magic to me – and still does. I was hooked.

In pursuit of insects I have travelled the world, from the deserts of Patagonia to the icy peaks of Fjordland in New Zealand and the forested mountains of Bhutan. I have watched clouds of birdwing butterflies sipping minerals from the banks of a river in Borneo, and thousands of fireflies flashing in synchrony at night in the swamps of Thailand. At home in my garden in

Sussex I have spent countless hours watching grasshoppers court a mate and see off rivals, earwigs tend their young, ants milk honeydew from aphids, and leaf-cutter bees snip leaves to line their nests.

But I am haunted by the knowledge that these creatures are in decline. It is 50 years since I first collected those caterpillars in the school playground, and every year that has passed there have been slightly fewer butterflies, fewer bumblebees – fewer of almost all the myriad little beasts that make the world go round. These fascinating and beautiful creatures are disappearing, ant by ant, bee by bee, day by day. Estimates vary and are imprecise, but it seems likely that insects have declined in abundance by 75% or more since I was five years old. The scientific evidence for this grows stronger every year,

as studies are published describing the collapse of monarch butterfly populations in North America, the demise of woodland and grassland insects in Germany, or the seemingly inexorable contraction of the ranges of bumblebees and hoverflies in the UK.

In 1963, two years before I was born, Rachel Carson warned us in her book *Silent Spring* that we were doing terrible damage to our planet. She would weep to see how much worse it has become. Insect-rich wildlife habitats, such as hay meadows, marshes, heathland and tropical rainforests, have been bulldozed, burned or ploughed to destruction on a vast scale. The problems with pesticides and fertilisers, she highlighted, have become far more acute, with an estimated 3m tonnes of pesticides now going into the global



our world will grind to a halt'

environment every year. Some of these new pesticides are thousands of times more toxic to insects than any that existed in Carson's day. Soils have been degraded, rivers choked with silt and polluted with chemicals. Climate change, a phenomenon unrecognised in her time, is now threatening to further ravage our planet. These changes have all happened in our lifetime, on our watch, and they continue to accelerate.

Few people seem to realise how devastating this is, not only for human wellbeing – we need insects to pollinate our crops, recycle dung, leaves and corpses, keep the soil healthy, control pests, and much more – but for larger animals, such as birds, fish and frogs, which rely on insects for food. Wildflowers rely on them for pollination. As insects become more scarce, our world will

slowly grind to a halt, for it cannot function without them.

Increasingly, most of us live in cities, and grow up seeing few insects other than houseflies, mosquitoes and cockroaches, so the majority of us don't much like insects. Many people are terrified of them. They are often referred to as "creepy crawlies" or "bugs"; unpleasant, scuttling, dirty creatures, living in filth and spreading disease. Few therefore appreciate how vitally important insects are to our own survival, and fewer still how beautiful, clever, fascinating, mysterious and wonderful insects are.

Insects have been around for a very long time. Their ancestors evolved in the primordial ooze of the ocean floors, half a billion years ago. They make up the bulk of known species on our planet –

ants alone outnumber humans by a million to one – so if we were to lose many of our insects, overall biodiversity would of course be significantly reduced. Moreover, given their diversity and abundance, it is inevitable that insects are intimately involved in all terrestrial and freshwater food chains and food webs. Caterpillars, aphids, caddisfly larvae and grasshoppers are herbivores, for instance, turning plant material into tasty insect protein that is far more easily digested by larger animals. Others, such as wasps, ground beetles and mantises, occupy the next level in the food chain, as predators of the herbivores. All of them are prey for a multitude of birds, bats, spiders, reptiles, amphibians, small mammals and fish, which would have little or nothing to eat if it weren't for insects. In their turn, the

top predators such as sparrowhawks, herons and osprey that prey on the insectivorous starlings, frogs, shrews or salmon would themselves go hungry without insects.

The loss of insect life from the food chain would not just be catastrophic for wildlife. It would also have direct consequences for the human food supply. Most Europeans and North Americans are repulsed by the prospect of eating insects, which is odd, since we happily consume prawns (which are broadly similar, being segmented, and with an external skeleton). Our ancient ancestors would certainly have eaten insects and, globally, eating insects is the norm. Roughly 80%

of the world's population regularly consume them, with the practice very common in South America, Africa and Asia, and among the indigenous peoples of Oceania.

A strong argument can be made that humans ought to farm more insects as an alternative to pigs, cows or chickens. Farming insects is more energy efficient and requires less space and water. They are a healthier source of protein, being high in essential amino acids and lower in saturated fats than beef, and we are much less likely to catch a disease from eating insects (think bird flu or Covid-19). So if we wish to feed the 10-12 billion people who are projected to be living on our planet by 2050, then we should be taking the farming of insects seriously as a healthier source of protein

Continued overleaf ➞

Continued from page 15

and a more sustainable option to conventional livestock.

While western societies may not eat insects, we do regularly consume them at one step removed in the food chain. Freshwater fish such as trout and salmon feed heavily on insects, as do game birds like partridge, pheasant and turkey.

Aside from their role as food, insects perform a plethora of other vital services in ecosystems. For example, 87% of all plant species require animal pollination, most of it delivered by insects. The colourful petals, scent and nectar of flowers evolved to attract pollinators. Without pollination, wild flowers would not set seed, and most would eventually disappear. There would be no cornflowers or poppies, foxgloves or forget-me-nots. But an absence of pollinators would have a far more devastating ecological impact than just the loss of wild flowers. Approximately three-quarters of the crop types we grow also require pollination by insects, and if the bulk of plant species could no longer set seed and died out, then every community on land would be profoundly altered and impoverished, given that plants are the basis of every food chain.

The importance of insects is often justified in terms of the ecosystem services they provide, which can be ascribed a monetary value. Pollination alone is estimated to be worth between \$235bn and \$577bn a year worldwide (these calculations aren't very accurate, hence the wide difference between the two figures). Financial aspects aside, we could not possibly feed the growing global human population without pollinators. We could produce enough calories to keep us all alive, since wind-pollinated crops such as wheat, barley, rice and maize comprise the bulk of our food, but living exclusively on a diet of bread, rice and porridge would quickly see us succumb to deficiencies of essential vitamins and minerals. Imagine a diet without strawberries, chilli peppers, apples, cucumbers, cherries, blackcurrants, pumpkins, tomatoes, coffee, raspberries, courgettes, runner beans and blueberries, to name just a few. The world already produces fewer fruit and vegetables than would be needed if everybody on the planet were to have a healthy diet. Without pollinators it would be impossible to produce anywhere near the "five a day" fruit and veg we all need.

Insects are also intimately involved in the breakdown of organic matter, such as fallen leaves, timber and animal faeces. This is vitally important work, for it recycles the nutrients, making them available once more for plant growth. Most decomposers are never noticed. For example, your garden soil – and particularly your compost heap, if you have one – almost certainly contains countless

millions of springtails (*Collembola*). These minute, primitive relatives of insects, often less than 1mm long, are named for their clever trick of firing themselves as high as 100mm into the air to escape predators. This army of minuscule high-jumpers does an important job, nibbling on tiny fragments of organic matter and helping to break them up into even smaller pieces which are then further decomposed by bacteria, releasing the nutrients for plants to use.

Other insects, the undertakers of the natural world, are similarly efficient at disposing of dead bodies. With uncanny speed, flies such as bluebottles and greenbottles locate corpses within minutes of death, laying masses of eggs that hatch within hours into maggots that race to consume the carcass before other insects arrive. Their relatives, the flesh flies, have an edge in this race, as they give birth directly to maggots, skipping the egg stage entirely. Burying and carrion beetles arrive next and consume both the corpse and the developing maggots. Burying beetles drag the corpses of small animals underground, lay their eggs on them, then remain to care for their offspring. This sequence of events is sufficiently predictable even to be used by forensic entomologists to judge the approximate time of death of human corpses when the circumstances of death are suspicious.

On top of all this, burrowing, soil-dwelling insects help to aerate the soil. Ants disperse seeds, carrying them back to their nests to eat, but often losing a few, which can then germinate. Silk moths give us silk, and honeybees give us honey. In total, the ecosystem services provided by insects are estimated to be worth at least \$57bn a year in the US alone, although this is a pretty meaningless calculation since, as EO Wilson once said, without insects "the environment would collapse into chaos" and billions would starve.

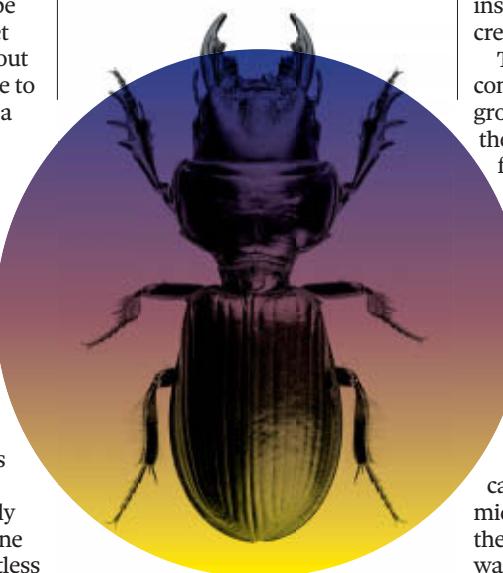
The American biologist Paul Ehrlich likened the loss of species from an ecological community to randomly popping out rivets from the wing of an aeroplane. Remove one or two and the plane will probably be fine. Remove 10, or 20 or 50, and at some point that we are entirely unable to predict, there will be a catastrophic failure, and the



plane will fall from the sky. Insects are the rivets that keep ecosystems functioning.

Despite dire warnings such as this, insects are far less well studied than vertebrates, and we know essentially nothing about the majority of the 1m species that have so far been named: their biology, distribution and abundance are entirely unknown. Often all we have is a "type specimen" on a pin in a museum, with a date and place of capture. There are estimated to be at least another 4m species we have yet to discover. What a cruel irony it is that, while we are still decades away from cataloguing the staggering insect diversity on our planet, these creatures are fast disappearing.

The figures are stark. In 2015 I was contacted by the Krefeld Society, a group of entomologists who, since the late 1980s, had been trapping flying insects on nature reserves scattered across Germany. They had amassed insects from nearly 17,000 days of trapping across 63 sites and 27 years, a total of 53kg of insects. They sent me their data to ask for my help in preparing it for publication in a scientific journal. In the 27 years from 1989 to 2016 the overall biomass (ie weight) of insects caught in their traps fell by 75%. In midsummer, when in Europe we see the peak of insect activity, the decline was even more marked, at 82%. I



It's not all about what insects do for us. They have as much of a right to be here as we do

thought initially that there must have been some sort of mistake, because this seemed too dramatic a drop to be credible. We knew that wildlife in general was in decline, but for three-quarters of insects to have disappeared so rapidly suggested a pace and scale of decline that had previously not been imagined.

In October 2019 a different group of German scientists published their findings from a study of insect populations in German forests and grasslands over 10 years from 2008 to 2017. The study's results were deeply troubling. Grasslands fared worst, losing on average two-thirds of their arthropod biomass (the insects, spiders, woodlice and more). In woodlands, biomass dropped by 40%.

What about elsewhere? Is there something peculiar going on in Germany? It seems highly unlikely. Perhaps the best-studied insect populations in the world are the UK's butterflies. They are recorded by volunteers as part of the Butterfly Monitoring Scheme, the largest and longest-running scheme of its kind in the world. The trends it reveals are worrying. Butterflies of the "wider countryside" – common species found in farmland, gardens and so

ABOVE
Biology professor
Dave Goulson in
the garden at his
home in Sussex.
Alamy



on, such as meadow browns and peacocks – fell in abundance by 46% between 1976 and 2017. Meanwhile, habitat specialists, fussy species that tend to be much rarer, such as fritillaries and hairstreaks, fell by 77%, despite concerted conservation efforts directed at many of them.

Worldwide, although the bulk of insect species – the flies, beetles, grasshoppers, wasps, mayflies, froghoppers and so on – are not systematically monitored, we often have good data on population trends for birds that depend on insects for food, and these are mostly in decline. For example, populations of insectivorous birds that hunt their prey in the air (ie the flying insects that have decreased so much in biomass in Germany) have fallen by more than any other bird group in North America, by about 40% between 1966 and 2013. Bank swallows, common nighthawks (nightjars), chimney swifts and barn swallows have all fallen in numbers by more than 70% in the past 20 years.

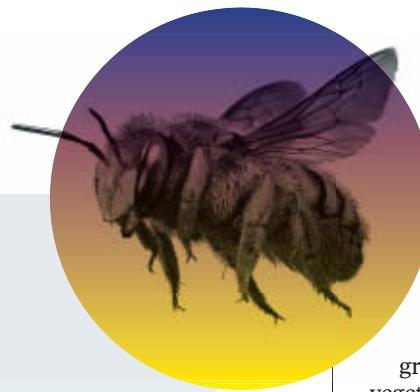
In England, populations of the spotted flycatcher fell by 93% between 1967 and 2016. Other once-common insectivores have suffered similarly, including the grey partridge (-92%), nightingale (-93%) and cuckoo (-77%). The red-backed shrike, a specialist predator of large insects, went extinct in the UK in the 1990s. Overall, the British Trust for Ornithology estimates that the UK

had 44m fewer wild birds in 2012 compared with 1970.

All the evidence above relates to populations of insects and their predators in highly industrialised, developed countries. Information about insect populations in the tropics, where most insects live, is sparse. We can only guess what impacts deforestation of the Amazon, the Congo, or south-east Asian rainforests has had on insect life in those regions. We will never know how many species went extinct before we could discover them.

Halting and reversing insect declines, or indeed tackling any of the other major environmental threats we face, requires action at many levels, from the general public to farmers, food retailers and other businesses, local authorities and policymakers in government. Here in Britain, recent elections and the Brexit debate have seen precious little serious discussion of the environment, despite the compelling evidence that many of the biggest challenges facing humanity in the 21st century relate to our unsustainable overexploitation of our planet's finite resources.

To save them, we need to act, and act now. We can do this in several ways; some simple, others harder to achieve. First, we need to engender a society that values the natural world, both for what it does for us and for its own sake. The obvious



Q&A

Dave Goulson: 'Bees have really complicated social lives'

Dave Goulson is a professor of biology at the University of Sussex and a specialist in ecology and the conservation of insects, particularly bumblebees. He is the author of several books, including *A Buzz in the Meadow* and *A Sting in the Tale*, which was shortlisted for the Baillie Gifford prize. Born in 1965 and raised in Shropshire, he studied biology at Oxford and did his PhD in butterfly ecology. It was as a lecturer at Southampton University that he developed an interest in the behaviour of bees. In 2006 he went on to founded the Bumblebee Conservation Trust, to fight against bumblebee decline.

What got you hooked on insects?

It's hard to say for sure. My parents didn't have a strong interest in natural history, but they happily encouraged me and bought me identification books. I lived in the countryside, so I could find insects easily enough. It's embarrassing to admit now, but I collected butterflies and killed the poor things, sticking pins through them, which is awful really and quite rightly considered unacceptable. Later, I realised I didn't like killing them, and started breeding them instead and releasing clouds of butterflies. I never really questioned that I was going to do something in biology. It was all I was ever really interested in.

You're best known for your work with bees...

I came to focus on bees – partly because they're so clever. Bees do all sorts of amazing stuff that other insects tend not to do: they can navigate over huge distances, they can memorise and learn, they have really complicated social lives.

What compelled you to write this book?

The more I studied bees, the clearer it became that they were declining. So I began to focus on why that was happening and what we might do about it. But if you publish papers in dry academic journals, then nobody bloody reads them – apart from a handful of other academics. It seemed a bit futile. So I guess this book is to try to break through to a wider section of society.

I imagine it's easy enough to get people interested in bees, but harder for other, less cute and obviously useful insects to appeal?

It is tricky. There's a very small number of insects people are inclined to like – bees, butterflies, some moths, dragonflies and grasshoppers – but after that, you're really struggling. No one's ever going to start the Earwig Preservation Trust. So you need to explain to people that these insects are doing vital stuff, and that they're really fascinating. If people spent a little more time on their hands and knees, just looking at these things, they'd find they're not so revolting after all. Also, we shouldn't always look at insects from the perspective of what they do for us. They have as much of a right to be here as we do.

Are there things that individuals can do to help insects?

Absolutely. This is very different from a lot of the big issues where people feel helpless. With climate change, if you walk rather than drive, you don't notice the planet getting any better. But plant some flowers in your garden and you actually can see butterflies turning up. It may be tiny, but you've done something positive, and it's worked. If we want to save the planet, start with what's right under our noses. **Interview by Killian Fox**

place to start is with our children, encouraging environmental awareness from an early age. We need to green our urban areas. Imagine green cities filled with trees, vegetable gardens, ponds and wild flowers squeezed into every available space – in our gardens, city parks, allotments, cemeteries, on road verges, railway cuttings and roundabouts – and all free from pesticides.

We must transform our food system. Growing and transporting food so that we all have something to eat is the most fundamental of human activities. The way we do it has profound impacts on our own welfare, and on the environment, so it is surely worth investing in getting it right. There is an urgent need to overhaul the current system, which is failing us in multiple ways. We could have a vibrant farming sector, employing many more people, and focused on sustainable production of healthy food, looking after soil health and supporting biodiversity.

Government organisations responsible for wildlife conservation, such as Natural England, should be properly funded, yet have seen huge budget cuts in recent years. Monitoring schemes and research into understanding the causes of insect declines must also be properly government-funded. And the UK should play a leading role in international initiatives to tackle climate change and biodiversity loss, setting an example of best practice for others to follow.

We must improve legal protection for rare insects and habitats. In the UK most insects have no legal protection at present. For example, the last population of the UK's rarest insect, the pine hoverfly, is threatened by private forestry operations, with no legal recourse. Rare insects should be accorded equal weight to rare birds or mammals. Just because they are small does not make them unimportant.

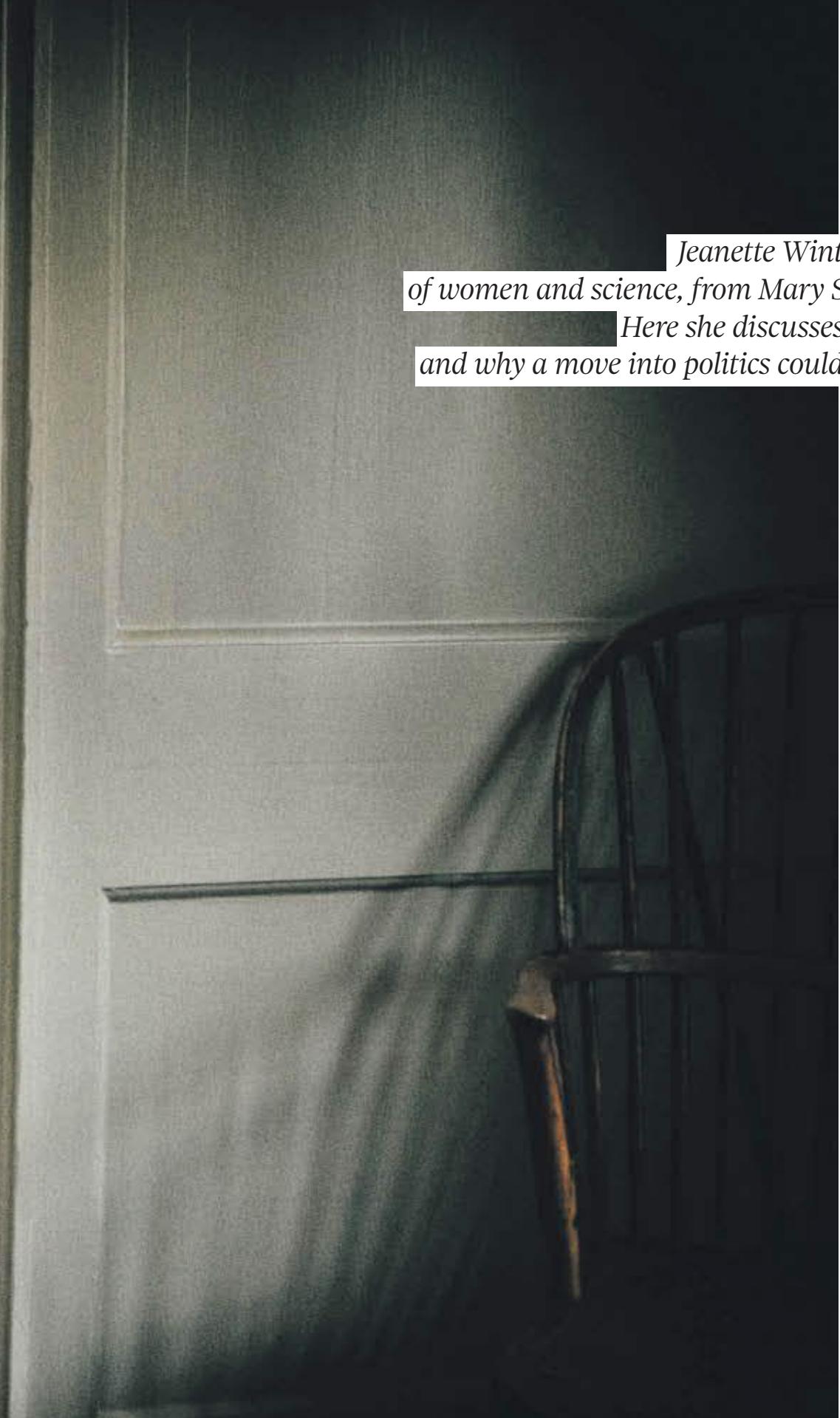
Our planet has coped remarkably well so far with the blizzard of changes we have wrought, but we would be foolish to assume that it will continue to do so. A relatively small proportion of species have gone extinct so far, but almost all wild species now exist in numbers that are a fraction of their former abundance, subsisting in degraded and fragmented habitats and subjected to a multitude of ever-changing human-made problems. We do not understand anywhere near enough to be able to predict how much resilience is left in our depleted ecosystems, or how close we are to tipping points beyond which collapse becomes inevitable. In Paul Ehrlich's "rivets on a plane" analogy, we may be close to the point where the wing falls off.

*This is an edited extract from *Silent Earth: Averting the Insect Apocalypse* by Dave Goulson, published by Vintage (£20). To order a copy for £17.40 go to guardianbookshop.com or call 020-3176 3837*

Jeanette
Winterson
photographed
this month at her
home in London
for the Observer
New Review.



‘The male push is to discard the planet: all the boys are going off into space...’



Jeanette Winterson's new collection of essays covers 200 years of women and science, from Mary Shelley to AI and transhumanism.

Here she discusses burning books on Twitter, the end of her marriage, and why a move into politics could be next. Interview by *Claire Armitstead*

Portrait by
Antonio Olmos

There's a disconcerting silence outside Jeanette Winterson's London pied-a-terre. It's the morning after the night before, when she travelled across London after dinner with her publisher to scenes of football fans setting the city alight with their cup final fervour. "It was uproar," she says, "We saw cars on fire." Her flat is in the East End district of Spitalfields in a Georgian house, which she bought 25 years ago, complete with a little shop that she ran for years as an organic grocer and tea room until the rates got too high, and she let it out to an upmarket chocolatier.

It's as if a scene from Dickens's *The Old Curiosity Shop* has been dropped into a satire about prosperity Britain: the quaint old shopfront is still intact, while outside it a lifesize sculpture of a rowing boat full of people sits surreally in the middle of the street, and a little further along, a herd of large bronze elephants frolics. These public artworks only arrived a few weeks ago, Winterson explains, as part of a grand plan to pedestrianise the area, and make it more buzzy, just at the moment that the sort of well-heeled office workers who bought upmarket chocolates are abandoning it due to the Covid pandemic.

We're at a transitional moment in so many ways, she says – a perfect moment to launch a book that reassesses the past while staring the future in the face. *12 Bytes* is sub-titled: *How We Got Here. Where We Might Go Next*. It's a series of essays that places women at the centre of the tumultuous 200-year history that stretches back to a wet summer in Italy, when a teenage Mary Shelley conjured the myth of Frankenstein from the embryonic science of electricity. Briskly and breezily, it joins the dots in a neglected narrative of female scientists, visionaries and code-breakers who gave us modernity and could, she insists, deliver a viable future to us if only we'd get better at listening to them.

The book is the result of a pandemic hunkered down alone at her main home in the Cotswolds, reading dispatches from the frontiers of science and economics online and in every publication she could lay her hands on. Her author picture shows her with a robotic eyeplate. Two of the more startling provocations of *12 Bytes* are that "transhumanism [a hybrid of human and machine] will be the new mixed-race" – and that, when this future arrives, in questions of "them and us", Homo sapiens will be the "them". But all is not lost, she writes "Our encounter with AI – our self-created nemesis and, I suspect, our last chance – may ensure that human exceptionalism will give way to humility."

"Look, you know me, I'm an optimist," she says, when I ask her to unpack these assertions. "So on the one hand, I think this could forcibly shatter so many preconceptions, which have worryingly surged at the moment, like nationalism, faith wars, and conflict over skin colour and gender binaries. All of these things have become raw and hot, so we have to look at them, and I don't think it need go badly. Because if we do start recognising that we can create, and there are other life forms, that really is going to force us to accept that, as Homo sapiens, we need to band together, because what's

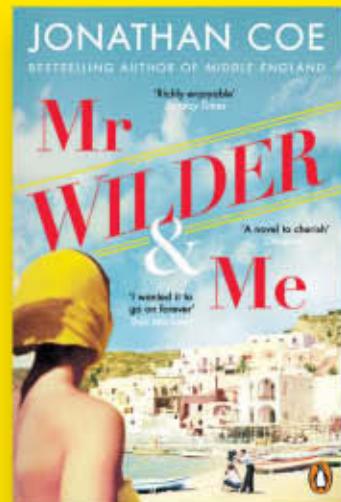
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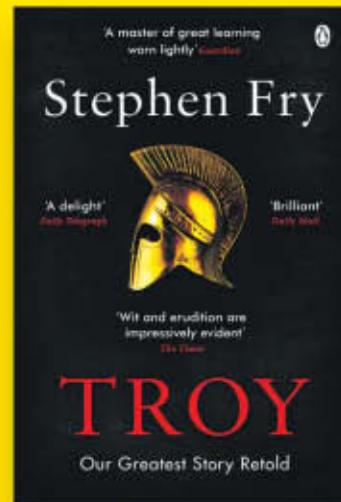
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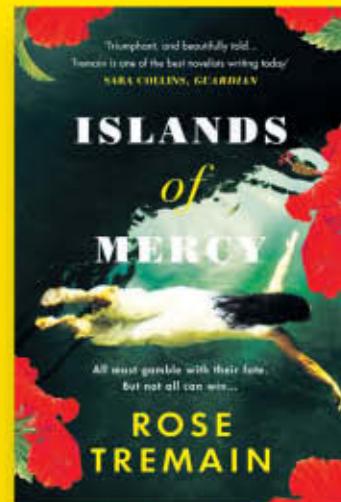
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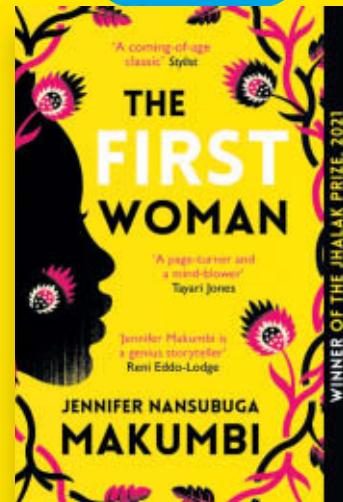
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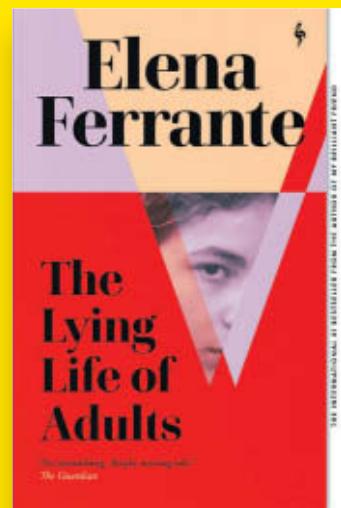
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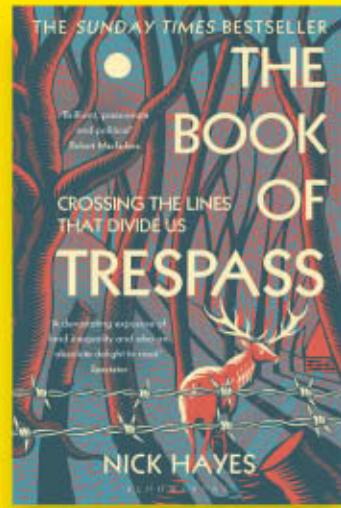
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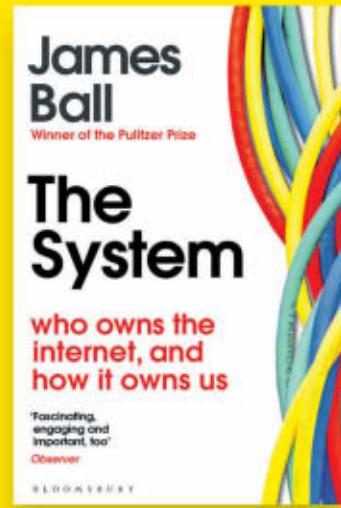
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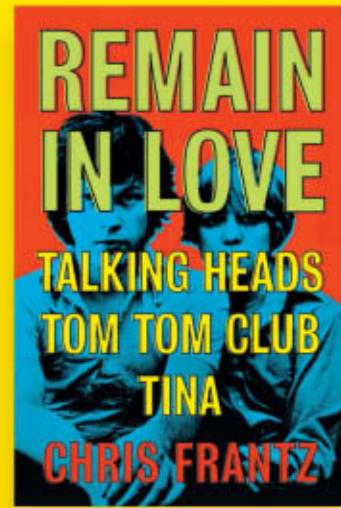
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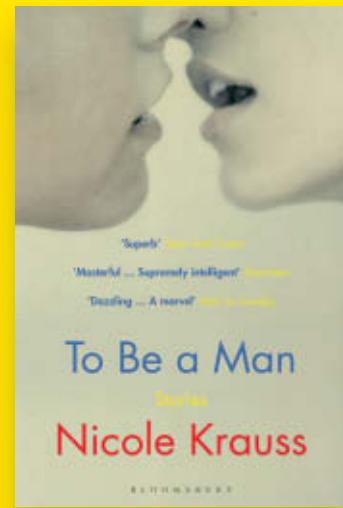
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Continued from page 19

coming is likely to be more powerful, more intelligent, more capable than us. I see it as a revaluation, and that does make me optimistic. But if we get it wrong – if we stay in our silly old mindset – then it's likely that the dystopias that we fear will come to pass."

At 61, Winterson is, as ever, a disarming mix of warm homeliness, dizzying flights of intellectual fancy and simmering belligerence. The homeliness is to the forefront today: we drink Yorkshire tea from a china pot on a table lovingly crafted from a sycamore tree felled in her Cotswolds wood; within seconds of a locksmith arriving to fix the door downstairs, she's on first name terms with him. Yet a few weeks earlier she caused a social media storm by burning reissues of her own novels on a bonfire because she took exception to their cover blurbs, for turning them into "wimmins fiction of the worst kind". She is quite aware of the dangerous symbolism of book-burning, pointing out that her adoptive mother burned her debut novel, *Oranges Are Not the Only Fruit*, in which she outed herself as gay. "I wouldn't even burn a book by Jordan Peterson, though I think the man is repellent, because I respect books, whatever is in them. But if it's your own, you know, you own them."

The blurbs were the work of the same publisher that is now working hard to promote her new book. "I did feel embarrassed about ruining their Sunday," she says. "But there's a part of me still that can put something up on Twitter and think nothing big will happen. It's like when I shot and skinned that rabbit." She's referring to a previous hullabaloo after she posted pictures of herself preparing a rabbit for the pot beneath the caption "Rabbit ate my parsley. I am eating the rabbit". Why does she keep on hurling herself into such very public frays? "Because I'm an analogue human," she replies. "Afterwards, my godchildren said: 'What is the matter with you? Why didn't you ring us before you did that?'"

The new book is dedicated to her three godchildren, with whom she remains so close that, two days earlier, she was able to call on one of them to flat-sit at a few hours' notice after discovering that the lock had been compromised, while she was stuck in the country. The trio are her family now. For more than a decade she was in a relationship with the therapist Susie Orbach, whom she married in 2015, but it ended two years ago, unbeknownst to the wider world.

"I was saying to [my publisher] last night that we have to manage this. We're very pleased because we've kept it quiet. But if we hadn't parted two years ago, we would have parted during lockdown, which has been interesting to both of us. We looked at each other and said 'We'd never have got through this', because Susie is a New York Jew who belongs in the city and I need to be in the country. I need those long spaces, I need the quiet. I need to look out of the window and actually see a tree. We tried so hard to somehow find a way that it would work. And in the end, we were just spending less and less time together."

In the context of her 2011 memoir, *Why Be Happy When You Could Be Normal?*, their break-up seems particularly poignant. The memoir tracked Winterson's life from a miserable childhood with the rigid "Mrs Winterson" in the Lancashire town of Accrington, through the liberation of Oxford University and early literary success in London, to the breakdown that brought her to the point of making peace with her own history, as a child who was given up for adoption at just six weeks old by her 17-year-old birth mother. It was Orbach who helped her to track down her mother, who wrestled with the bureaucracy of the adoption register, who suggested to her that, though she knew how to love, she didn't know how to be loved, and who reassured her that "if we have to part, you will know you were in a good relationship".

The memoir ended with a cliffhanger: would she or would she not become part of the family into which she was born? "Happy endings are only a pause," she wrote. "There are three kinds of big endings: revenge, tragedy, forgiveness. Revenge and tragedy often happen together. Forgiveness redeems the past, forgiveness unblocks the future." So did she or didn't she? "Love doesn't just happen and I think the family was very cross, because I just couldn't pretend that it had," she says now.



ABOVE
Earlier this year Winterson caused a social media storm by burning reissues of her own novels. Twitter

RIGHT
Winterson with the therapist Susie Orbach, 2014. The couple separated two years ago after marrying in 2015.
Greg Saunders



"I think a lot of adopted children feel that they have the moment and it doesn't work. And you have to accept it and say: 'I'm glad I went on with this story. I'm glad I found you. I hope you're glad you found me because, hey, I'm all right. But whatever we're doing now isn't love.' It might be recognition, it might be resolution. It might be all sorts of bits of the story that we needed. And I believe I did need it. But no, it wasn't love."

It is our failure to face up to the realities of love that have led us to the parlous state in which we now find ourselves, she suggests in *12 Bytes*, and which prevent us from becoming our best selves. "It's easy to do sex, but it's not easy to do love in whatever form, she says. "And if you can't love, you can't live, no matter how smart you are: things end up being jangly, hollow, and ultimately worthless. The idea that you just go through life, leaving behind wives and mistresses and abandoned children, and doing great art – for me, that can't be a way to live. Social responsibility starts with the people who are around you, and you can't endlessly be discarding things." At the moment, she's particularly exercised about the Musks and Bransons of this world. "The male push is to actually just discard the planet: all the boys are going off into space. But you know, love is also about cleaning up your mess, staying where you are, working through the issues; it's not simply romantic love at all."

Her interest in the potential of a world without the binaries, in a space opened out by new technology, is not new. Her 2000 novel, *The Powerbook*, posited the romantic and imaginative freedoms of cyberspace against the limitations of "meatspace"; 2007's *The Stone Gods* suggested that robot lovers might be part of a future accommodation with a post-apocalyptic world, while 2019's *Frankissstein* tells the story of transgender doctor Ry Shelley and Victor Stein, a professor specialising in "accelerated evolution", who believes that Shelley's "hybridity" has unlocked the future. "You aligned your physical reality with your mental impression of yourself," he says. "Wouldn't it be a good thing if we could all do that?"

But there is a dark side to all this. In *Frankissstein*, Stein teams up with a sexbot entrepreneur, who hawks lifelike "girls" with vibrating vaginas, "top-grade silicone nipples" and an "extra-wide splayed leg position". *12 Bytes* also includes a chapter on the sexbot problem, which touches on one of the book's most insistent, and nerdiest, themes: that a benign Artificial General Intelligence (AGI) will not come to pass until we have divested the patriarchy of its control over the datasets on which all artificial intelligence is based. This means writing women back into history as active contributors to the modern world, capable of imagining

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If you can't love, you can't live, no matter how smart you are: things end up being jangly, hollow, and ultimately worthless

the future, breaking codes and solving the knottiest scientific problems.

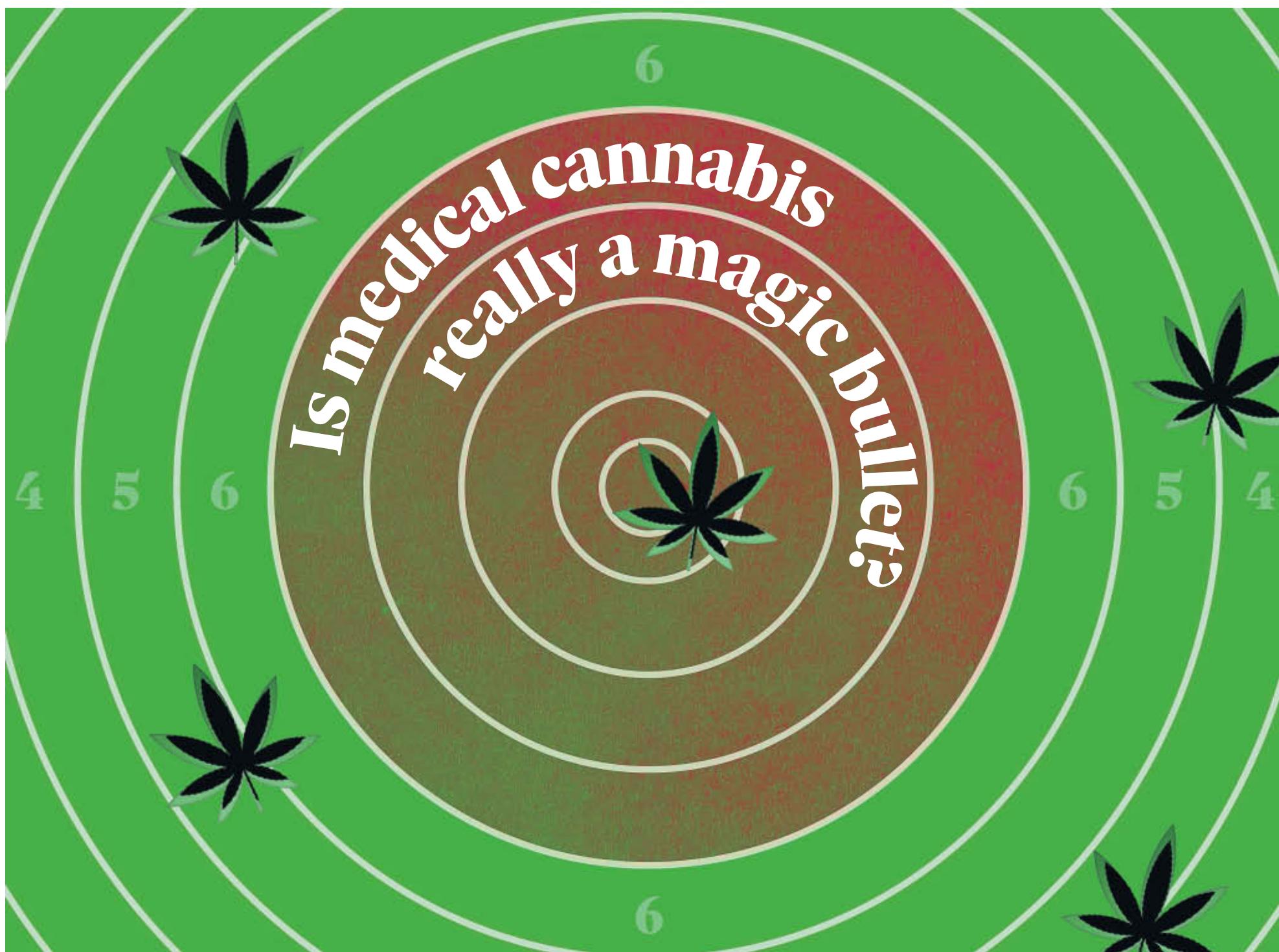
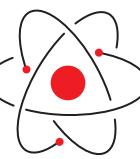
"It's disappointing. It's so crude, and it's the place where the investment is going," says Winterson of the global sexbot industry. "On the one hand, I talk about why an AI companion is a lovely idea, whether it's a robo pet or just a voice that talks to you. That's the positive side. But it's always the same with humans, isn't it? Then, we have sexbots, which are based on 1950 stereotypes about how a woman should behave: acquiescent, willing, always ready and patient in the home. How can that combo of 50s behaviour and porn-star looks be good for us as *Homo sapiens*?"

Winterson has her own AI companion – a Peloton exercise bike that accompanied her through the weeks locked down with her dog and two cats in her country cottage. "That was what made me start thinking about 2D relationships. I will never personally know any of those people who I feel I know really well through my Peloton screen every day. I have my favourite trainer, depending on my mood, and I know it's a relationship even though it isn't. It's not even that we've been conned or fooled, because you are having a relationship. So yes. I'm deeply there with my Peloton family, as they call it."

There has always been a proselytising zeal to Winterson's enthusiasms. Aged 19 she voted for Margaret Thatcher "because she made sense to me. I believe I thought no, you just get out, get educated, and you don't look back. My dad was part of that war generation who did go cycling around for work, you couldn't defeat them, they would always put food on the table somehow." Today she says, she is "more socialist and much more compassionate than I was as a young person, because not everybody should be self-employed. Not everybody should have to hustle every day." But she remains a believer in capitalism, because of its "Darwinian flexibility". If you impose too much on people, they get restive and angry, she says. "I don't think people want to be passive within a system. But the window has got narrower, and we will have to change that."

Might this "we" extend to one day venturing into politics herself? "I'd love to – you know, I'm a gospel tent girl. The big tent is my home. I'm happy to get up there and take the questions and the flak, as I have for most of my life," she says, but she's at a loss for a party she could believe in. "I just don't know where to do it, unless it involved some sort of coalition. The whole of the binary system – them/us, head/heart, black/white, male/female – it's not helping any more. I've talked to some of my friends who are all political. And the despair I feel is, how can I mediate? How can I change things?" At the moment, she concludes, "all I can think of doing is what I've always done, which is writing my books, at least to start conversations. But would I like to go into politics? Yes, if there was a politics for me."

12 Bytes by Jeanette Winterson is published by Jonathan Cape on Thursday (£16.99). To order a copy for £14.44 go to guardianbookshop.com or call 020-3176 383



Research suggests that extracts from the plant are effective in treating pain, anxiety, epilepsy and more, but experts still preach caution, writes David Cox

In 2017, Mikael Sodergren, a liver and pancreatic cancer surgeon at Imperial College healthcare NHS trust, was finding himself becoming increasingly interested in the potential role of medical cannabis in treating pain, especially the discomfort experienced by patients after complex operations.

“I hope that I do a lot of good, but unfortunately in the short term, I inflict a lot of pain with cancer surgery,” says Sodergren. “So we’re reliant on pretty nasty painkillers, such as high-strength intravenous opioids, which we’re trying to move away from. They slow patients down and they cause complications.”

Sodergren was far from alone. Over the past 15 years, an increasing number of scientists have become interested in the potential benefits of medical

cannabis for treating all kinds of illness, from multiple sclerosis to anxiety, sleep disorders and post-traumatic stress disorder.

The reason is that phytocannabinoids – chemicals that occur naturally in the cannabis plant – bind to receptors on the body’s endocannabinoid system, a complex cell-signalling network stretching throughout the whole body, which is involved in neurological functions ranging from pain-sensing to regulating the sleep-wake cycle.

The phytocannabinoid that has received the most attention of all is CBD. This has become of interest to pain researchers such as Sodergren, because some studies have suggested it might be capable of desensitising pain neurons connected to the endocannabinoid system, while it has been shown repeatedly to have anti-inflammatory effects,

which can help reduce seizures in those with childhood epilepsy.

However, medical cannabis is a highly complex and at times contentious field, because it is not just one drug. In total, there are more than 400 different phytocannabinoids in the cannabis plant and while some treatments consist solely of CBD, others utilise the whole plant extract, while the more controversial treatments blend varying concentrations of CBD and tetrahydrocannabinol (THC), the psychoactive element of cannabis, which elicits the “high” experienced by recreational users. While some studies have suggested that THC might be effective at enhancing the effects of CBD, it has also been linked with an increased risk of psychosis.

“There are several concerns that scientists and medical professionals have with medical cannabis,”

says Susan Weiss, director of the Division of Extramural Research at the National Institute on Drug Abuse, in the United States. “While cannabis is purported to have many benefits, very few indications have rigorous evidence around both the risks and benefits for medical use. Most major safety concerns are related to THC products, but there are also some safety concerns around the use of CBD products. The main safety concerns involve the use of a smoked product, which can lead to a chronic cough and bronchitis, and risks for certain populations such as those with a family history of schizophrenia or psychosis.”

The data on the safety and efficacy of medical cannabis has been fragmented as patients access these products in so many different ways. While laws were changed in November 2018, allowing medical cannabis to

be legally prescribed in the UK for the first time, the National Institute for Health and Care Excellence (Nice) has only licensed three CBD-based treatments for use on the NHS. These are available only for three rare types of childhood epilepsy, the vomiting and nausea associated with chemotherapy and multiple sclerosis-related spasticity.

It has been estimated that up to 1.4 million people in the UK are using cannabis for medical purposes, but while some of these individuals are being prescribed products by private GPs and pharmacies, others are buying CBD oils of different concentrations from health food shops or the whole plant extract from recreational dealers.

To try to get a fuller picture of how different forms of cannabis are potentially benefiting patients, private clinics around the globe have begun creating dedicated medical-cannabis registers. These are collating as much data as possible on the types of cannabis being used by different patient groups, on what has proved effective and on any potential safety issues. In the coming years, they hope that this could persuade Nice, and regulators around the world to improve access to medical cannabis for more conditions.

Data collection

In December 2019, Sodergren established the UK Medical Cannabis Registry, to follow patients who have been prescribed various medical cannabis products by clinicians at the private Sapphire Medical Clinics practice for a range of different ailments.

In May 2021, results were released for the first 129 patients. These showed significant improvements in anxiety, pain and sleep-quality measurements after one and three months. Intriguingly in the context of pain, the treatments appeared to be better tolerated than conventional opioids.

Similar registers are being run by the non-profit research organisation Drug Science, while the Cannabis Care clinic in Auckland, New Zealand, has been following 253 patients on CBD-based treatments. They also demonstrated improvements in quality of life for people suffering from chronic pain and social anxiety.

Sodergren is hopeful that the accumulation of such data could lead to medical cannabis being regarded as a mainstream method of treating different types of pain in coming years. "It's coming," he says. "I think in five to 10 years we're going to have an NHS-licensed drug for pain. I think there are other conditions such as anxiety and insomnia for which the evidence is going to build quickly and we'll have licensed medicines."

However, others feel that in the absence of rigorously conducted randomised controlled trials, the



A growing market

Polishemp.com co-founder Tomasz Robert Sagan tends cannabis plants in Koszalin, north-western Poland. Cultivation of the crop is expanding worldwide.

evidence base remains sparse, especially for complex conditions such as anxiety. Because the UK Medical Cannabis Registry data covers a range of different forms of medical cannabis, some say that it does not help with the tricky question of working out the best formulation and dose to use for a particular disease.

"The main issue we have is that medical cannabis use is still very poorly defined," says Marta Di Forti, a psychiatrist at King's College London. "When you look at the data out there, you don't just have medicinal cannabis under one umbrella, you have different substances, taken at different doses, and sometimes combined with other medications and sometimes on their own. Because of this, when I have patients who want to buy CBD over the counter and try it, my recommendation is that they start with the lowest recommended dose and monitor if they experience any adverse side-effects, because we still know so little."

The scientific consensus is that, in the near future, CBD-based medical cannabis is likely to become more widely available as a treatment for different forms of epilepsy, because of its known anti-seizure effects. The CBD-based medication Epidyolex is already licensed by Nice to treat three rare

Multiple applications

Epidyolex, a CBD-based medicine currently licensed in the UK for the treatment of three rare forms of childhood epilepsy. Evidence suggests CBD could play a role in alleviating the symptoms of many other diseases and conditions.

childhood epilepsies and experts in the field predict that it will eventually become available for more common childhood epilepsies and even adult epilepsy as well.

"Because of the success of CBD in controlling seizures in children with these rare, life-threatening conditions, so they go from hundreds of seizures a day to becoming nearly seizure-free, lots of clinical trials are continuing into using CBD for other forms of epilepsy," says Gary Stephens, a professor of pharmacology at the University of Reading, who was involved in the development of Epidyolex. "That research is very much ongoing at the moment, but the initial findings look good and I strongly suspect in the next few years that we will be giving CBD for a range of epilepsies. But we need to do big clinical trials to prove that it's better than the placebo."

Recreational lobbies

Some scientists are concerned about how the growing interest in medical cannabis has been linked to organisations aiming to open up parallel and lucrative recreational markets for the drug. Last year, an investigation by the *British Medical Journal* uncovered connections between organisations researching the use of medical

High times

A woman smokes a joint in Portland, Oregon. Recreational use of cannabis is legal in 18 US states and decriminalised in a further 14 states; Oregon decriminalised cannabis in 1973.

cannabis, such as Drug Science and the Centre for Medicinal Cannabis, with companies lobbying for wider access to recreational cannabis in order to cash in on a great, green windfall.

The potential rewards are obvious. According to Prohibition Partners, a marketing consultancy with a stated mission to open up the international cannabis industry, the entire UK cannabis market could be worth \$1.7bn by 2024, if recreational use is also legalised in the next three years.

But not everyone is comfortable with the recreational and medical cannabis industries being entwined. "Wherever there is a financial interest, and we don't have enough information scientifically to counterbalance the push for this product, I become very worried as a clinician," says Di Forti. "We've seen this in the past with tobacco, which was once advertised as a way to reduce anxiety. I don't want to see history repeating itself."

Cannabis researchers say that some of the safety concerns over medical cannabis have been overblown, as they are based on data from recreational users, who are often consuming higher and more unregulated doses of the drug. "Cannabis containing THC is still highly stigmatised unfortunately," says Anne Schlag, head of research at Drug Science. "Some of the issues associated with recreational use are not always applicable to medical use."

Sodergren is keen to distance the debate about whether recreational cannabis should be legalised with research into the medical applications.

"The recreational perspective is really unhelpful to the development of medical cannabis in the UK," he says. "What the academic medical profession needs is five to 10 years to tease out the indications what it's going to be useful for and to really understand where these medicines fit in our treatment of illnesses. Having this parallel debate about recreational cannabis just isn't helpful to that process at all."

For scientists such as Stephens, the way forward is to focus on medical cannabis products that do not contain THC, in order more clearly to separate the medicinal element of these treatments from the recreational side.

"The reason why scientists started studying CBD is because it's non-THC, so we can avoid the stigma," he says. "When people first started using medicinal cannabis in the US, there was a big backlash, particularly when it came to use in children. People would come out and say, 'How can you get your kids stoned?' Getting Epidyolex, a CBD-based medicine, into the clinic has helped with that. We're not giving them anything that gets them euphoric, we're giving them something useful and now more research is going on into CBD for other kinds of illnesses."



Jeremy Farrar

The Wellcome Trust director and member of Sage talks to Andrew Anthony about Covid, politicians and scientists – and why there needs to be an immediate public inquiry

Jeremy Farrar is the director of the Wellcome Trust, a former professor of tropical medicine at the University of Oxford and a member of the Scientific Advisory Group for Emergencies (Sage). He has just published his account of the Covid crisis – *Spike: The Virus v the People*.

At the beginning of the book, you say you initially believed that the virus might have leaked from a Chinese lab. Do you now reject that theory? And is there anything China could do to end that line of speculation?

You cannot absolutely, categorically, determine where the virus came from. But I do think that the balance of scientific evidence points strongly in favour of a natural origin, though you cannot totally rule out laboratory accidents. In

order to do that, you'd have to find the intermediate animal host. And that could be one of thousands of different species of animals. It's a needle in the haystack. What could China do? If it were to totally open up its laboratories, laboratory books and all its data... but I'm not even sure that would convince the doubters. But it would be great to have more transparency on all sides.

China delayed informing the world for perhaps a month. But by 20 January 2020, public health experts had a strong sense of what they were dealing with. Why was most of the world, particularly the UK, so slow to respond?

Delays at the start obviously have a bigger impact potentially than delays later, due to the amplifying effect. And there was a delay in China of somewhere between two and four weeks. People need to appreciate that putting together a cluster of pneumonias and saying this is caused by something is more challenging than you think. But the response should have been quicker. And by late January, early February, we knew about asymptomatic transmission. In my view, the critical periods in February and the first two weeks of March were not used

Jeremy Farrar: 'A September 2020 lockdown would have saved a lot of lives.' Horst Friedrichs/Alamy



as well as they could have been. The world has had many false alarms over the past 20 years. We had bird flu, obviously, and you could argue Sars-1, although Sars-1 was a very lucky escape. I think people didn't really believe it could be true.

How do you think the World Health Organization (WHO) performed?

I have been involved in the WHO,

so I should put that into context, and I still chair a WHO advisory group. The WHO, I'm afraid, has been systematically undermined over the past 20 years. It's not had enough funding and become a political football. It doesn't have a police function, it has a public health function. And so they are very constrained. But I'd say that WHO's advice throughout has been good.

You're largely supportive of Chris Whitty and Patrick Vallance, but is it fair to say you think Whitty was overcautious initially?

I think he was very cautious early on at the end of January, in February. The reason is that he has seen a lot of other epidemics. Remember how much Chris's predecessor, Sally Davies, was criticised for overreacting to the [swine flu] pandemic of 2009, stockpiling Tamiflu? I think all of these prior experiences colour how you respond to a new threat. But in the context of 18 months, I have to say I have nothing but massive respect for both of them. I think they have conducted themselves with unbelievable dignity. They've kept Sage together and I think they've navigated that very complex line between scientific advice and policy in a remarkable way.

You still don't know where the government's initial herd immunity argument came from. How can it be that no politician or scientific adviser has been identified as the originator of this strategy?

I just don't know how this came about. I don't think it's right to say, from anything I was part of, including regular conversations with Patrick and Chris, that herd immunity was a strategy. It never came from Sage and I'm absolutely sure it wasn't a policy from Patrick or Chris. You can't achieve herd immunity without a totally unacceptable illness and

death rate. Number one, you'd have to get to at least 80% of the population protected. Number two, in the first half of last year, we had no idea if there was immunity. So with 80% infected with it with an infection fatality rate of, let's say, 1%, you're looking at a half a million people dying. It was unachievable. I just don't know how there was this disconnect between scientific advice and what seemed to be being discussed within government circles.

In mid-March 2020, you were calling for immediate government intervention. The maths predicted a massive death rate and yet there was a two-week delay before the first lockdown. Why?

I argued over that weekend of 13, 14, 15 March that the UK should follow Italy's and France's lead and go into lockdown. I think that that delay until 23 March was because it was just impossible for the political decision-makers to get their head around what a lockdown meant. If I'm being charitable, I can understand why such a draconian measure, never done before, was a very tough thing to do politically. What I can't accept is the events of September and October.

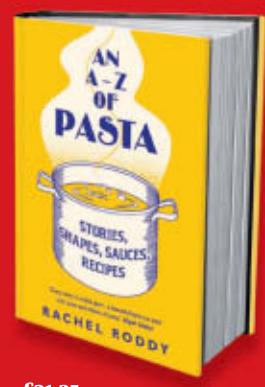
You argue that the same mistake was made again last autumn. Why was there not a more coordinated



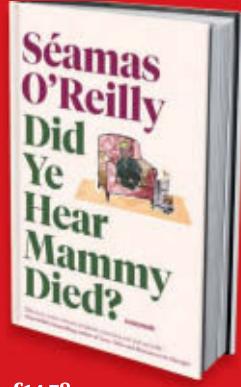
If China were to totally open up its labs and data, I'm not sure that would convince the doubters

Hot off the press this July

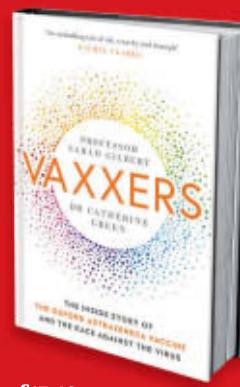
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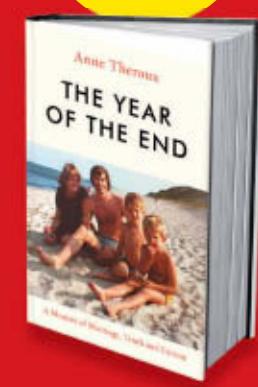


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outcry from experts at the time?

As 80-90% of the population had no natural immunity after the summer of 2020, an autumn wave was inevitable. There were strong opinions voiced. The minutes of Sage became very blunt. Patrick and Chris held a press conference in September on their own and made it very clear where the pandemic was going. Their projections at that time proved to be eerily accurate. I don't know what more we, the scientific community, and Sage, Patrick and Chris could have done. It was crystal clear that a lockdown in September would have averted subsequent waves. And we could have managed October to March 2021. And a lot of lives would have been saved.

How influential do you think the Great Barrington declaration argument (that governments should protect older and vulnerable people but allow the young and healthy to return to life as normal) was in discouraging another lockdown?
The government was still questioning whether lockdowns worked or not. And I think that there was not enough hard data gathered for things such as natural immunity. There was a statement that 60% of the population was protected by March 2020, but there was no data behind that.

You thought about resigning from Sage. Do you think you made the right decision to stay?

I believe at the moment, yes, it was right to stay in. I think that the scientific advice from February 2021, up until beginning of July, was very influential in terms of how to lift the restrictions. Instead of lifting everything, as happened in the summer of 2020, there has been a phasing of: stage one, wait five weeks until you can see the impact, then release some more things in stage two and stage three. I think that has been a very much more scientifically wise approach.

You would like to see a public inquiry set up immediately...

I think we need a public inquiry, not to blame this person or that person, but because we're going to face more of these crises. I think that neglect of public health, and the running of the NHS at the very limits of efficiency all the time, is something we have to think about in terms of building greater resilience into the system. So I think a public inquiry needs to look broadly at the events of the past five to 10 years leading up to the crisis and then the decision-making in the crisis. And for me, a public inquiry has to make sure that more resilient systems are in place that are tested – not a tick-box exercise, but really tested. And I don't see any reason now to delay that.

Spike: The Virus v the People by Jeremy Farrar with Anjana Ahuja is published by Profile (£14.99). To order a copy for £13.04 go to guardianbookshop.com. Jeremy Farrar's royalties from the book will go to the Cowrie Scholarship Foundation

Spike is reviewed on page 43

The networker

John Naughton



Jeff Bezos's vision of life among the stars won't mend a broken world

So Jeff Bezos made it safely back to the universe that most of us lesser mortals inhabit. He graciously thanked his Amazon employees and customers (that's you and me, folks) who made the realisation of his childhood *Star Trek* dreams possible. "I want to thank every Amazon employee and every Amazon customer because you guys paid for this," he said. "Seriously, for every Amazon customer out there and every employee thank you from the bottom of my heart very much. It's very appreciated."

Aw, shucks. Thanks, Jeff. In a post-flight press conference he declared that the venture had reinforced his commitment to tackling the climate crisis and using his project as a stepping stone towards colonising space for the benefit of Earth. "We're going to build a road to space," he said, "so our kids, and their kids, can build the future. This is not about escaping Earth ... this is the only good planet in the solar system and we have to take care of it. When you go to space and see how fragile it is you want to take care of it even more."

Now I know that, as Oscar Wilde famously observed, consistency is the last refuge of the unimaginative, but can we unpack this rhetoric a bit? Is this the same Jeff Bezos, for example, who founded (and, until recently, ran) a company that – according to some reports – threatened to fire employees who were speaking out about the company's role in the climate crisis? And then there's the internal contradictions: it's not about "escaping Earth", for example, but about building "a road to space" with the aim of "colonising" it for the benefit of our precious planet. Is there a business model lurking here somewhere? Mining asteroids for rare-earth metals? Wilde was right: consistency is just for lesser beings.

Back on Earth, meanwhile, the tech industry has become very interested in the climate crisis, and tech solutionism – the belief that for every complex problem there is a technical solution – is running riot. The silver bullet *du jour* is "AI" – which is actually a cunning euphemism for an interesting but often flaky technology called "machine learning". This, say the boosters, could be humanity's answer to the climate crisis, or at any rate has the



To boldly go: Jeff Bezos says he wants to build a 'road into space'. Joe Skipper/Reuters; SFX Magazine/Future/Getty

What I'm reading

John Naughton's recommendations

Danger, Will Robinson

Lost in Space is a splendid *Boston Review* article by Alina Utrata on the Bezos/Musk/Branson obsession with space exploration.

Tomorrow's world

Kim Stanley Robinson on "how science fiction works" – read the transcript of a fascinating interview on the Public Books site.

Speak your mind

Read Katha Pollitt's perceptive essay *The Left Needs Free Speech in Dissent* magazine. TL;DR [time limited; didn't read] version: what's sauce for the "woke" goose is also sauce for the authoritarian gander.



potential to slow down our race towards the precipice.

How come? Well, it could: improve predictions of electricity demand; optimise how freight is routed; make electric vehicles (EVs) more efficient; reduce the energy consumption of buildings by taking weather, occupancy, work patterns etc into consideration; optimise supply chains; monitor deforestation; nudge consumers into greener consumption. And so on.

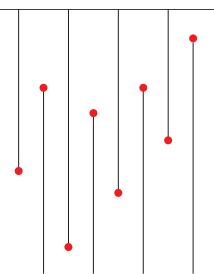
On closer inspection, even if these good things were to come to pass, they are all *potential* applications, and probably incremental ones at best. They could conceivably make our current ways of living a bit less environmentally damaging. But you don't have to be a genius – or even a machine-learning specialist – to realise that the quickest route to climate disaster is a continuation of business as usual, even with added machine learning.

The bigger problem, though, is the way solutionism chooses to ignore an awkward fact: that digital technology is not a weightless magic wand, but an activity that itself has a significant environmental footprint. In fact, as the Microsoft researcher Kate Crawford puts it in her path-breaking *Atlas of AI*, it's more accurately seen as an *extractive industry*. "The creation of contemporary AI systems," she writes, "depends on exploiting energy and mineral

resources from the planet, cheap labour, and data at scale."

And this is not just about the electricity demands of vast server farms, although that in itself is significant. It's about the mining of lithium and rare-earths in various parts of the world (including some conflict zones), huge amounts of (often underpaid) human labour, the appropriation of personal data and invasion of privacy on a planetary scale, the pollution of the public sphere, undermining of electoral processes, and the ratcheting up of planned obsolescence to a level never before seen in industrial history. And to add to it all, there's the astonishing energy requirements of the machine-learning systems that are currently the poster children of "AI". CO₂ emissions from the computation involved in training a large machine-learning model of the kind used by Google were estimated at 281,000kg of CO₂ – five times the lifetime emissions of an American car, including emissions from its manufacture.

None of this implies that machine-learning technology will not be useful in mitigating some of our current environmentally damaging activities. It's just that we need to weigh the environmental costs against the putative benefits of a tech solution. But those who tout "AI" as a silver bullet for our environmental crisis are – as Mr Bezos temporarily was – not properly earthed.



Critics

Theatre

No pain, no Dane

Ian McKellen's wonderfully assured Prince of Denmark is a double-edged sword; *The Crown's* Emma Corrin can do far more than Diana; and an othered black woman has her say in Benedict Lombe's molten new play

Susannah Clapp



Hamlet
Theatre Royal Windsor; until 25 September

Anna X
Harold Pinter theatre, London SW1; until 4 August

Lava
Bush, London W12; until 7 August

I wouldn't have guessed this would be the production to survive theatre's recent outrageous fortune. In the past few weeks, when Covid and pinging shunted *Bach & Sons* and *Hairspray* off the stage and Andrew Lloyd Webber's *Cinderella* repeatedly failed to open, Sean Mathias's *Hamlet* took arms against a sea of troubles and survived. The production abruptly lost its Polonius (Steven Berkoff) and Laertes (Emmanuella Cole), with reports of scrapping. Some might have thought its magnet – the 82-year-old Ian McKellen – would be vulnerable. Far from it.

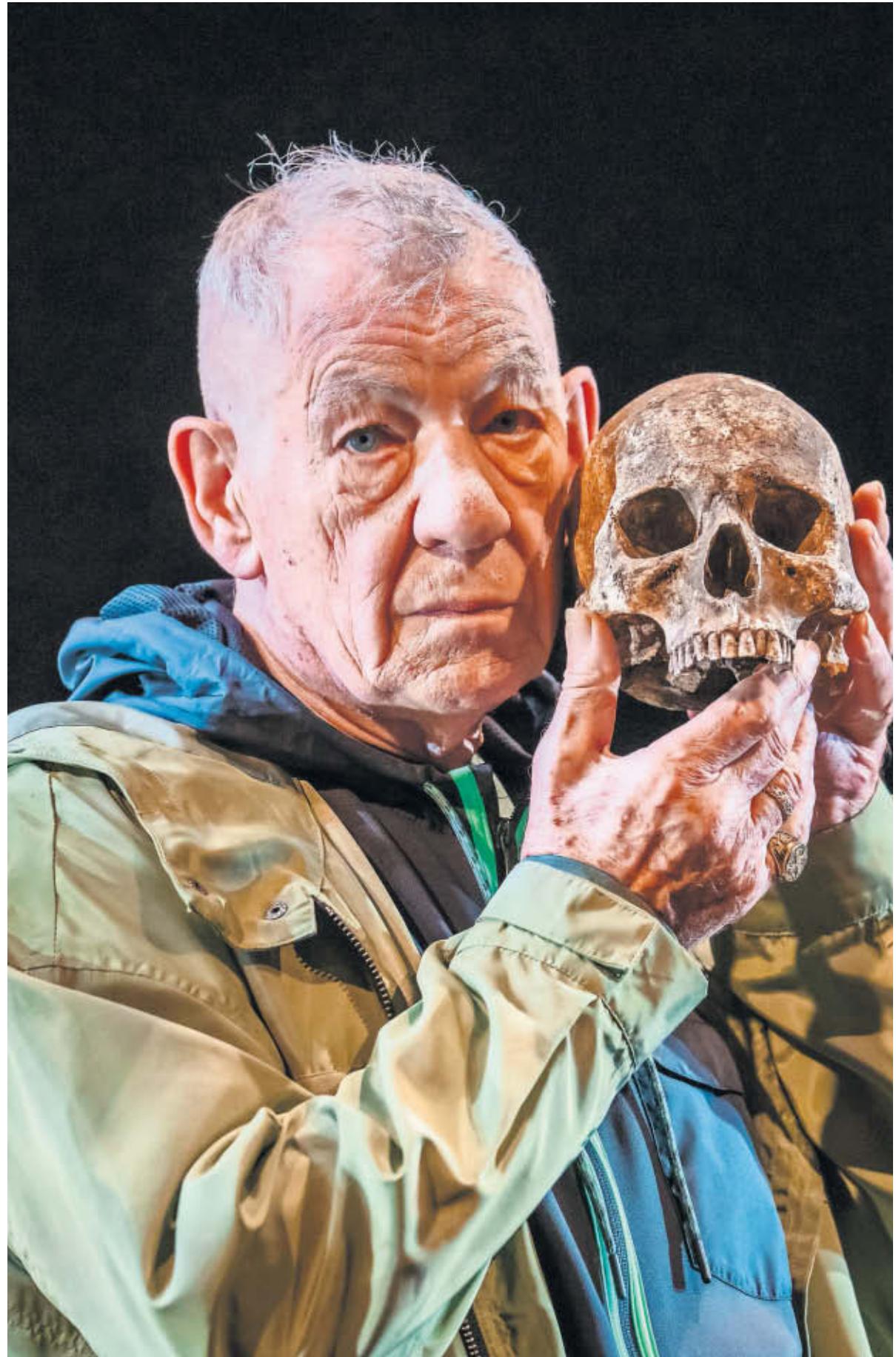
There was no moment on press night when I thought I was watching a man too old to take on the part. No creaky movements or rusty vocals. No embarrassing gymnastics, either. McKellen is too accomplished an actor to mimic being young: instead, like a magician, he deflects the attention, so that what becomes important is not watching a character but listening to a speech. At its best, this has the effect of complete naturalism, an X-ray clarity that actually gains from the reflectiveness of age: I have never heard "Alas, poor Yorick" delivered with so strong a feeling of loss and foreboding; the speech suddenly seemed truly central, not simply an extra, sad tweak.

Yet the assurance that provides such steady intelligibility is also a peculiar limitation. I never believed that McKellen's was a prince on the brink of cracking, who might have

got it all wrong – or who would persuade others he had lost his wits. Spurts of wild despair – throwing back of hair, beating of head – reminded me more of this critic losing her keys than a noble mind threatened with disintegration.

There is throughout a lack of reverberating danger, of grave consequence. Lee Newby's design,

Ian McKellen as Hamlet at the Theatre Royal Windsor, in a production hampered by 'insistent larkiness'. Tristram Kenton/Observer



in which a dark wooden walkway runs high above the stage, is hard to navigate – Hamlet has a hard job not bumping into the Ghost – and is more country house than castle. The grey bulk of Windsor Castle bang opposite the theatre rams home the difference. This might be the setting for a murder mystery – Adam Cork's echoing soundscape adds

shivers – which is of course what *Hamlet* partly is. Still, the play needs convulsion as well as conundrum.

There are some rotten things in this state of Denmark. Strongly individual performances – (taking over from Berkoff) Frances Barber's very funny busybody Polonius, Alison Halstead's graceful Player Queen, Alis Wyn



Pop
Bob Dylan's first
'live' stream,
page 32



Davies's fiery, guitar-strumming Ophelia – are often stranded amid underchoreographed groups of characters apparently hanging around to listen to a speech.

Insistent larkiness only sometimes works. Delivering "O that this too, too solid flesh would melt" while pedalling on an exercise bike is not a bad joke, but what is the point of Hamlet uttering "To be or not to be" while waiting to be shaved? Why does Jenny Seagrove's Gertrude have such a weird accent: is she a Norwegian spy? And why does she have such a terrible wig – a giant plait that looks like a discard from the pilot of Cadfael?

Anyone who thought that Emma Corrin's performance as Diana Spencer in *The Crown* was just an impersonation – tilted head, lopsided smile, sidelong glances – can now think again. As the central figure in Joseph Charlton's play *Anna X*, she convinces as a different kind of elusive; a calculated dissembler.

Cannily directed by Daniel Raggatt, *Anna X*, first seen at Vault festival, is the final production in Sonia Friedman's Re:Emerge season. Inspired by the real-life story of con artist Anna Sorokin, it requires Corrin to put in some lively turns as minor characters – wisecracking, manspreading – but chiefly to move through the scenes with provocative stoniness. She has the loose-limbed, haughty assurance of a latter-day Katharine Hepburn.

The amount of lying she needs to do to get people to cough up their money is actually quite small – though a fib about vodka-soaked tampons is inspired. Charlton neatly shows how much can be built on mere suggestion, and how the fascination of great wealth is so extreme that characteristics normally deemed crippling assume a strange luminosity. Nabhaan Rizwan, of BBC One's *Informers*, is persuasive as the young man who thought himself something of an operator – he has created a dating app for snobs – is also a fall guy.

Videos by Mikaela Liakata and Tal Yarden and lighting by Jessica Hung Han Yun summon up blurred identities, harsh transactions,



ABOVE LEFT
The 'tremendous'
Ronke Adékouejo
in *Lava at the
Bush theatre*.

RIGHT
Nabhaan Rizwan
and Emma Corrin
in *Anna X*.
Photographs by
Helen Murray

glossiness, confusions. An elevator rips to the top of a skyscraper; New York traffic beetles between glassy towers; in a club, neon surtitles flash up the dialogue drowned out by blare. This sometimes looks simply like scenery, sometimes as if the couple's brains are leaking on to the screen. Or is it the other way round? What a neat capsule of a con.

Lava: molten, stored for ages, bubbling over, leaving a stain like a scar. Benedict Lombe's powerful first play is about the anger of a black woman living in white-run countries – and about the difficulty of speaking about her wrath without trimming it up for a white audience, making it lingly appealing.

On a rocky landscape that occasionally smokes like the ruins of empire, the tremendous Ronke Adékouejo is fluidly directed by Anthony Simpson-Pike. The spine of the evening is prompted by a puzzle: the narrator – who, like Lombe, is British Congolese – discovers that one of her names is missing from her passport. In trying to unravel why, she uncovers the quiet rebellion of her parents, and traces the long history of colonisation and dictatorship that has led to the Democratic Republic of the Congo having "more names than P Diddy".

History is fractured and made graphic by painful personal memories, of being othered in Wigan, in County Clare, in South Africa and London: "What's it like to be with a black girl?" her boyfriend is asked. Small moments resonate with metaphor: as she and her mother segregate kidney beans by colour, the theatre rings with the bell-like sound of them bouncing into a basin.

The evening, which is threaded with music – including Mbogni Ngema's *Freedom Is Coming Tomorrow* – begins with a triumphant, defiant dance. Adékouejo breaks off to suggest that the audience go on clapping while she catches her breath. Eighty minutes later, with Lombe's film in reaction to George Floyd's murder projected behind Adékouejo, loss of breath has taken on a further significance. She may be cajoling, but she is also accusing.

**Like a
magician,
McKellen
deflects the
attention,
so that what
becomes
important is
not watching
a character
but listening
to a speech**

Theatre & Classical

Gin Craze!

*Royal & Derngate, Northampton;
until 31 July*

The opening number is a front-of-curtain belter. Four women in ragged gowns brandish finger cymbals, guitar, accordion and washboard. They are disarrayed, dishevelled and, if their enthusiastic encomiums to "gin, gin, gin" are anything to go by, thoroughly disreputable. One of their less scabrous couplets pairs "nasty tumour" with "sense of humour" – you get the tone. This new musical from the freshly paired duo, writer April De Angelis and composer Lucy Rivers (with shared credits for lyrics), brazenly delivers what the publicity promises: "a booze-soaked love ballad from the women of Gin Lane".

Curtain rise reveals a skeletal, two-level set. Designer Hayley Grindle's assemblage of scaffolding bars draped with ropes, and darkened-alleyway lighting by Jack Knowles, goosebumpingly evoke another kind of scaffold. Tinkling Handelian keyboard and strings introduce counterpoints musical and moral: a pair of bewigged, frock-coated men sing the praises of beer, condemn the vice of gin – they're former dramatist and novelist turned licensing-laws-enforcing magistrate Henry Fielding (Alex Mugnaioni) and his brother, John (Peter Pearson), wily observed by sister Sarah, also a novelist (Rachel Winters).

De Angelis and Rivers out-satirise both Hogarth and Fielding, skewering hypocrisies social, political, religious – and artistic – by unsentimentally setting out situations endured by women good, bad, wronged and heroic. Their characters are not restricted to types; instead, each kaleidoscopes a range of qualities over different stages of the action: outcast servant Mary (Aruhan Galieva), now respectfully married to Fielding; tough, cross-dressing, soft-centred Lydia/Jack (Paksie Vernon); wits-wandering resurrection queen Moll (Debbie Chazen); hard-nosed, lovelorn tavern-keeper Evelyn (Paula James); sinister, desperate Suki (Rosalind Ford).

The cast and creative team are terrific, a true ensemble that, under, Michael Oakley's direction, serves up the musical's mix of darkness and humour in just the right measures of raucous fun with splashes of sweetness and a dash of bitter.

Clare Brennan



**The Life and Death of
Alexander Litvinenko**
Grange Park Opera, Surrey

We'd been warned. Yet still the "Chechen rebels" who took to the stage and pointed automatic rifles at us made the heart lurch. This recreation of the 2002 siege in a Moscow theatre was one of many fact-based episodes in Anthony Bolton's *The Life and Death of Alexander Litvinenko*, which had its world premiere at Grange Park Opera last week.

This examination of events surrounding the Russian defector's poisoning in a London hotel in 2006 is thoughtful as documentary, flawed as opera. Unsurprisingly, the Russian media has taken an interest in a piece that has a chorus of health workers chanting "Polonium!", and a KGB boss, eerily sung by a countertenor (James Laing), who could just be the current Russian president.

The subject is ripe for drama, as Lucy Prebble's 2019 play at the Old Vic, *A Very Expensive Poison*, demonstrated. Whereas that was based on Luke Harding's book about the killing, Kit Hesketh-Harvey's libretto follows the published account by Litvinenko's wife, Marina. Its anti-Putin stance is clear. Opening with Litvinenko (Adrian Dwyer, pictured above) in his hospital bed, it returns full-circle some three hours later. Had it ended there – the thunderous "death music" makes an impact – it would have been more effective. Instead, a lengthy postlude, in which Marina (expressively sung by Rebecca Bottone) mourns her husband, is well-intentioned but prosaic.

A trained musician who has spent his life as a banker, Bolton (b1950) is both an investor – his dedication to the Litvinenko story is heartfelt – and a borrower. The music is an illustrative montage snipped from the canon of Russian music, with echoes of Britten and a mostly declamatory vocal style. Strongly sung choruses brighten the sonic scheme. Having the BBC Concert Orchestra prerecorded flattened the sound and didn't give the music its best chance. Yet managing to write a half-decent opera, cleverly staged by Stephen Medcalf with complex use of video and a good cast, is some achievement. New operas, even by professional composers, come far worse. **Fiona Maddocks**



**'A true ensemble': Gin Craze!
at the Royal & Derngate,
Northampton.**

'Harsh reality and vivid fantasy': newcomer Koné Bakary in *Night of the Kings*.



Film of the week

A caged bird sings

Inspired by his own childhood, Philippe Lacôte's hallucinogenic fable plays out inside a notorious Ivory Coast jail run by its own inmates...

**Mark
Kermode**



Night of the Kings
(93 mins, 15) Directed by Philippe Lacôte; starring Koné Bakary, Steve Tientcheu, Denis Lavant

Of the three Ivory Coast submissions for the foreign language film Oscar over the years, two have been by the writer-director Philippe Lacôte: 2014's *Run*, which was widely regarded as heralding an Ivorian film-making renaissance, and *Night of the Kings* (2020), one of 15 films shortlisted for the renamed best international feature award. A shapeshifting tale of incarceration and emancipation, it may have missed out on an Oscar

nomination, yet its vivid, genre-fluid investigation of the alchemical art of storytelling definitely hits the mark.

In a remote clearing on the edge of Abidjan's Banco forest stands the notorious Maison d'arrêt et de correction d'Abidjan – La Maca – an institution described by one of its keepers as "the only prison in the world run by an inmate". A commanding aerial shot highlights the prison's isolation, a brutal structure hidden by dense vegetation. Captions introduce us to "a world with its own codes and laws", the first and foremost of which is that "the Dangôro, the supreme master, rules the prisoners".

This is Barbe Noire – Blackbeard – an imposing godfather figure played by Steve Tientcheu, who made a lasting impression in Ladj Ly's 2019 urban drama *Les*

Misérables. Blackbeard's health is failing, and soon he will have to bow to tradition and take his own life ("I will climb down and submerge myself in the water"). But first he has plans for one final prison ritual.

Enter screen newcomer Koné Bakary as the unnamed arrival whom we first meet handcuffed, under armed escort, circumnavigating the prison's vast perimeter. A pickpocket with tales of the notorious Microbes gang leader Zama King, he now has the frightened expression of an innocent entering an alien world, the eerie drone of Olivier Alary's score adding to the ghostly ambience. Once inside, a cacophony of pounding hands on iron grilles and cutlery clattering against cold steel bars evokes an abattoir-like image of a sacrificial lamb being led to the slaughter – a

And the rest

“

It's a strange blend of tough prison drama, historical allegory and theatrical performance piece

sense of dread heightened when the worryingly named Half-Mad declares that Blackbeard wants this new arrival delivered to his block. With a red moon approaching, Blackbeard has decided to anoint “a new Roman, a new storyteller”, and (for reasons that will only later become clear) this incomer has been deemed to be “the one ... the prince without a kingdom”.

What follows is a strange blend of tough prison drama, historical allegory (pre- and post-colonial worlds pointedly collide) and theatrical performance piece, with mime, poetry, dance and oral history intertwined in a swirling cinematic maelstrom. From Blackbeard’s early assertion that “my spirit will become a doe, and I’ll roam the forest around the prison”, to incantatory outbursts of trance-like revelry that give way to elaborate visual inventions, harsh reality and vivid fantasy are locked in a frantic masked dance, with Denis Lavant’s holy fool Silence acting as a quasi-comic intermediary.

Lacôte traces his inspiration for this project back to childhood experiences of visiting his mother at La Maca, which left him with the fairytale sense of “being at the court of some archaic kingdom”. Fitting, then, that through the newcomer’s stories we see the life of gang leader Zama transformed from a blood-splattered headline into a mythical tale of grand queens and legendary beasts, played out as an hallucinogenic opera (plaudits to cinematographer Tobie Marier Robitaille) steeped in a childlike sense of wonder.

Narratively, that fable-like element links *Night of the Kings* back to the folkloric tales of *One Thousand and One Nights*, with the prison’s storyteller as a modern-day Schéhérazade, required to spin yarns for his life. While Lacôte reports that the Roman ritual was not a fiction but a fact of life at La Maca, the atmosphere he conjures is one of creation and invention. This portrayal of imprisonment may be authentically down to earth (Blackbeard’s rival Lass wants inmates to be managed “more rationally”, not as enslaved people but “customers”), but *Night of the Kings* proves most captivating in evoking the transformative power of the imagination.

Wendy Ide



The World to Come
(98 mins, 15) Directed by Mona Fastvold; starring Katherine Waterston, Vanessa Kirby, Casey Affleck

“I have become my grief.” So writes Abigail (Katherine Waterston) in the journal that was intended as a ledger for the quotidian details of 1850s US frontier farm life, but turns into a poetic account of her inner turmoil – Emily Dickinson-infused moments of anguish as she stoically chisels ice from the potatoes for lunch. Then one day a wagon rolls past bearing the new tenants to the neighbouring smallholding. The husband barely registers, but the wife, Tallie (Vanessa Kirby), is magnetic: tawny curls, curious eyes seeking out Abigail’s and holding them in a moment of tingling intimacy. Love at first sight is a frivolity not afforded to women who are chosen by their husbands for their “good sense, efficient habits and handy ways”. Still, there’s something between them, something that Abigail, for all her eloquence, can’t quite find a way to name.

Taking its cue from Tallie’s honeyed colouring, the film – the second feature from the Norwegian director Mona Fastvold – subtly warms once Tallie arrives. Abigail’s farm – a building so dark and featureless that it seems to be an absence, a hole in the snow, rather than a presence – takes on the comforts of a home. The connection between Tallie and Abigail is born out of confidences shared about marriages in which “wifely duties” are just one more chore, along with darning, milking cows and shovelling chicken droppings. But it blossoms into something richer.

This is a singularly subdued kind of storytelling. Passions run deep, but there’s a reticence in the film-making that makes them feel like a whispered secret in a church pew rather than a grand, soul-baring declaration. As such, Fastvold’s film won’t be for everyone: it’s closer in tone to the slow-burning intimacy of *First Cow* than to the savage sadness of *Brokeback Mountain*. Co-writers Jim Shepard and Ron Hansen are both novelists, and *The World to Come* reflects that in its absorbing emotional layers and tender reverence for the written word.

Riders of Justice

(116 mins, 15) Directed by Anders Thomas Jensen; starring Mads Mikkelsen, Andrea Heick Gadeberg, Nikolaj Lie Kaas

A former military man is driven to avenge the death of his wife with brutal, at times overly enthusiastic efficiency. It’s a fairly generic



Tingling intimacy:
Katherine Waterston
and Vanessa Kirby
in *The World to Come*; Nikolaj
Lie Kaas, left, and
Mads Mikkelsen in
Riders of Justice;
and ‘one of the
finest performances
of the year’ from
Shai Avivi, left,
with Noam Imber
in *Here We Are*.
Sony Pictures; Rolf
Konow; Spiro Films

revenge movie premise. However, in the hands of Danish director and co-writer Anders Thomas Jensen (the man behind transgressive black comedy *Men & Chicken*), the revenge movie takes a swerve into more unexpected territory. Jensen’s approach has always been to push the limits of acceptable subjects for comedy, and this is no exception. Violence aside, there are some moments – I hesitate to call them gags – dealing with sexual abuse that venture into pretty dark places, comedically speaking. Others are gloriously absurd. We laugh, partly, from relief at escaping the unimaginable.

The reliably excellent Mads Mikkelsen channels the rigid black-and-white certainties of military man Markus. But in this case it’s his co-stars Nikolaj Lie Kaas (as probability geek Otto), Lars Brygmann (hacker and barn enthusiast Lennart) and in particular Nicolas Bro (rage-filled tech-nerd Emmenthaler) who steal this very violent, very funny and oddly life-affirming film.

Here We Are

(95 mins, 12A) Directed by Nir Bergman; starring Shai Avivi, Noam Imber, Smadi Wolfman

One of the finest performances of the year so far comes from Israeli actor Shai Avivi as Aharon, the father who has put his own life and career on hold to care for his autistic son Uri (Noam Imber). Their life together is one of gentle rhythms – at first glance, it’s an easy camaraderie between father and son. But the precarious balance required to keep Uri from being overwhelmed is all consuming, and has cost Aharon a marriage and a career (he was a successful illustrator). Now that Uri is a young adult, his mother is pushing for him to live in a residential home. Convinced that Uri is not ready to leave their home, Aharon embarks

on an illicit road trip with his son. Beautifully observed and saturated with warmth, this tender family drama gradually reveals the fact that it is Aharon, as much as Uri, who depends on their relationship.

Bye Bye Morons

(87 mins) Directed by Albert Dupontel; starring Virginie Efira, Albert Dupontel, Nicolas Marié

A terminally ill woman in search of the baby she gave up at birth, a man whose botched suicide has placed him on a wanted list and an archivist whose blindness is no barrier to his gallantry join forces on the run from the police. This box office hit from France wears its quirky absurdity lightly, despite a dedication to the late Python Terry Jones, and a fleeting cameo from Terry Gilliam. That said, many of the verbal jokes – a running gag about mispronounced names for example – might not translate particularly well to anglophone ears. It’s amiable enough, but this broad French comedy is not distinctive enough for the arthouse crowd, and too Gallic for the mainstream.

Off the Rails

(94 mins, 15) Directed by Jules Williamson; starring Kelly Preston, Sally Phillips, Jenny Seagrove, Judi Dench

A dire British misfire about three fiftysomething friends who embark on an Interrailing trip in memory of their dead buddy, *Off the Rails* is cringingly dreadful stuff even by the low standards of the ash-scattering dramedy road trip subgenre. Bickering middle-aged women obsessing over travel arrangements is not entertainment, it’s a living hell. On no account should this be shown to the rest of Europe or else they’ll just concrete over the end of the Channel tunnel and have done with us.

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Streaming

'Dizzying showcase': Tilda Swinton in *The Human Voice*. El Deseo DA SLU

Short and exceedingly sweet

Pedro Almodóvar's joyous half-hour film *The Human Voice*, now on Mubi, makes you wish that more top directors would occasionally keep it brief

Guy Lodge



Just as the Cannes film festival wrapped up last week, the Venice film festival – only six weeks away – stepped in to steal the spotlight, announcing to much excitement that it will open with *Parallel Mothers*, the new, Penelope Cruz-starring feature by Pedro Almodóvar. Almodóvar fans can

consider themselves quite spoilt these days: only last year, Spain's leading film-maker unveiled a different film at Venice, which last week landed on Mubi for your streaming pleasure.

The Human Voice is different from previous Almodóvar works, however. It's his first film in English, for starters, and pairs him with Tilda Swinton, an actor currently leading the bingo game among her peers for who can rack up the most (and most esoteric) major auteur collaborations in the course of her career. It's fun to imagine the likes of Isabelle Huppert and Juliette Binoche fuming that Swinton – who just popped up in Cannes in new films by Wes Anderson, Joanna Hogg and Apichatpong Weerasethakul – beat them to Almodóvar too.

But then, *The Human Voice* wouldn't have taken up too much room in Swinton's schedule, given its key distinction from the rest

of Almodóvar's recent oeuvre: it's a half-hour short, returning to a format that most directors of his standing leave behind in their formative youth. Thirty minutes of Almodóvar, however, contains more life and verve than most directors can cram into two hours. The great joy of *The Human Voice* – his take on the much-adapted Jean Cocteau monodrama from 1930 – is that it plays in the best possible way like compressed, concentrated Almodóvar, minus any added water. The melodrama twists and pivots emotionally by the minute, while his signature primary-colour palette feels somehow extra-saturated, as if you might touch the screen and feel wet paint.

Alone throughout on screen, but taking up all its space in a parade of iridescent haute couture, Swinton plays a nameless, recently dumped woman, trying to talk her ex into reconciliation over the course of an

increasingly frenzied phone call. In the process, she races through at least one mood per minute. It's a dizzying showcase for Swinton as an all-out screen diva – like Bette Davis drawn only in sharp angles – and merely watching her in full, abbreviated cry is a blast. Add Almodóvar on top of his formal game, and you see why maybe they had to make a short together rather than a feature: watching hours of this would be like eating six desserts at once.

It handily out-glitters any previous attempt to film Cocteau's play, though Roberto Rossellini's comparatively austere version, starring his then-lover Anna Magnani in devastated, dishevelled form in the 1948 anthology film *L'amore*, is well worth a look on the BFI Player. (Coincidentally, another Rossellini muse, Ingrid Bergman, later performed it for TV: the results are harder to stream, though clips can be found online. Ditto a respectable version made only a few years ago with Rosamund Pike.)

It does rather make you wish more A-list film-makers would keep it brief more often. The delightful website Short of the Week specifically has a "Famous Filmmakers" channel where you can see early works by the likes of Taika Waititi (who got an Oscar nomination for his sweet Kiwi car park romance *Two Cars, One Night*) and Lulu Wang, whose moving Chinese generation-gap study *Touch* led directly to her breakout feature *The Farewell*. Christopher Nolan's tellingly stylish, three-minute tease *Doodlebug* is readily available on YouTube, while Martin Scorsese isn't giving away his early doodles so easily, gathered as they are on a slick Criterion Blu-ray. But Almodóvar's late-career feat of maximalist minimalism is a rare treat: a film-maker at the height of his powers, bringing the full benefit of his experience and polish to a form that rarely gets such lavish love.



Also new to streaming & DVD this week

Bad Hair

(Picturehouse)

In his first film (above) since the beloved, series-generating *Dear White People*, writer-director Justin Simien swerves unexpectedly into horror, without dropping his wry ruminations on Black identity in America. A killer weave is the essential premise here, and the loopy, tonally variable results are both duly absurd and more thoughtful than you might guess.

Settlers

(iTunes/Amazon)

In the future, as Earth burns, survivalists seek life on Mars. Debut director Wyatt Rockefeller's impressively atmospheric sci-fi centres on a family of them, quietly working the dusty red land until hostile visitors arrive. A fine cast including Jonny Lee Miller and Sofia Boutella, and ardently striking visuals, make this a cut above others in its genre.

Two of Us

(Curzon Home Cinema/BFI Player)

Italian director Filippo Meneghetti's French debut feature cracked the shortlist for last year's foreign-language Golden Globe. As longtime neighbours and lesbian lovers struggling to bring a secret romance into the open, Barbara Sukowa and Martine Chevallier are heartbreaking enough to cancel out the film's contrivances.

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Music

Classical picks

On CD, on air and online



► Playing piano four hands – two people, one piano – is among the more intimate forms of music-making; Daniel Barenboim never passes up a chance to play duets with his childhood friend Martha Argerich. But this “domestic” music can also sound grand, exuberant, revolutionary. In **Mozart: Sonatas for Piano Four Hands KV521 & KV497** (Myrios Classics), the Russian-American pianist Kirill Gerstein sits down with Ferenc Rados, a Hungarian legend among musicians. His pupils, among others, include András Schiff. The notes tell how a young Gerstein met Rados, now 86, at a masterclass at Prussia Cove, Cornwall in 2004. “My playing irritated [Rados] so much that these three hours seemed like a public dismemberment.” Gerstein went on to study with Ferenc, and calls him the biggest influence in his musical life. The C major sonata, here, is witty, bold, conversational, with plenty of spontaneous ornaments from Gerstein. The F major (with Ferenc playing “primo”) has an almost symphonic grandeur and weight. Documenting this reluctant maestro’s nuanced, muscular playing for posterity was Gerstein’s aim. The album is one to treasure.



► The French virtuoso pianist, teacher and composer Louise Farrenc (1804-75) had a career as a concert pianist, but composition was always her passion. She fought for recognition, and equality, all her life. Farrenc’s **Symphonies 1 & 3**, performed by the Insula Orchestra, conducted by Laurence Equilbey (Erato), should be in every orchestra’s repertoire. Equilbey and her period instrument ensemble recorded the symphonies live at a concert in their Paris home, La Seine Musicale, in March this year. Farrenc’s piano and chamber music are now fairly well established, but her strong, impassioned symphonic writing still has to catch up. No 1 in C minor (1841) begins almost politely then explodes furiously: you hear echoes of Mendelssohn especially, and early Beethoven, but the particular drama and intensity are hers alone. No 3 in G minor (1949) shares that same vitality and purpose. For the woodwind writing alone, brilliant and unusual, this music stands out from the symphonic crowd, played here with style.

► Live from the Royal Albert Hall, the BBC Proms 2021 launch with Vaughan Williams, Poulenc, Sibelius and a new work by James MacMillan, *When Soft Voices Die*. Friday, 7.30pm, on Radio 3/BBC Sounds and BBC Two/BBC Four.

Fiona Maddocks

Artist of the week

‘All is loose, jazzy, often acoustic’: Bob Dylan’s *Shadow Kingdom* live stream. Veeps



Dylan’s juke joint of dreams

Is he miming? Are his band miming too? In a live-stream first for the 80-year-old troubadour, he plays fast and loose with stagecraft – and his vast back catalogue – and it’s completely thrilling

Kitty Empire



Bob Dylan: Shadow Kingdom
Live stream via Veeps; available until 4am tomorrow

At the start of *When I Paint My Masterpiece*, the first song of Bob Dylan’s live stream, you can hear a mouth organ. But no one is playing harmonica – at least not visibly. Not Dylan, commanding the stage at what looks like a prohibition-era speakeasy, nor any of his four-piece band: masked, young, diverse. And so begins *Shadow Kingdom* – an enigma wrapped in a visually stunning conundrum masquerading as a livestreamed performance: Dylan’s first. Originally available to reread for just 48 hours after broadcast, you can now still buy the stream until 4am tomorrow (expires 8am).

It’s not a concert, but a heady simulacrum of the perfect gig. Some nicely turned-out punters sit at tables nursing tumblers of drink and smoking like it’s mandatory: the luckiest extras in film. The credits thank a certain Bon Bon Club, Marseille. There is no such

club in Marseille, but there was one in Philadelphia in the 60s, notorious for a racketeering scandal, according to one US Dylan-watcher.

Wherever we are, whenever we are, the atmosphere is on point. The lighting? Cinematic, dappled. The action? Rendered in black and white. People dance. A waitress casually brings more drinks. A ventilation duct blows tinsel streamers. It’s the dive bar of dreams, where Dylan is in excellent voice, his instrument clearly benefiting from the enforced break from active touring. He hasn’t performed in public since his Never Ending Tour hit a hiatus in December 2019; his last broadcast performance was in 1994. Tender on *Queen Jane Approximately*, sneery to the verge of self-parody on *Tombstone Blues*, his vocals become arch on the playful *To Be Alone With You*. Best of all is his poignant drawl on a sensational *What Was It You Wanted*, a series of accusatory questions that stress how slippery knowledge is.

He is, of course, an inveterate trickster. Billed as *The Early Songs of Bob Dylan*, and teased by a snippet of the rarely heard *Watching the River Flow*, this set finds *Highway 61 Revisited* revisited a few times. But some of the songs Dylan

plays tonight don’t quite fit the bill. *What Was It You Wanted*, for one, dates from 1989’s *Oh Mercy*.

To add to this mounting sense of artistry bound up with no little artfulness, Dylan’s performance isn’t live. For an artist so wedded to the idea of the troubadour life, it’s significant that these are 11 stagey tableaux filmed by director Alma Har’el, employing several different set-ups. The speakeasy gives way to black-and-white checked linoleum with what looks like a boat sail behind Dylan. Dylan has long been wary of closeups. But on a radical rereading of *I’ll Be Your Baby Tonight*, he allows the camera to come in very close indeed.

Certainly, these scenarios recreate the vibe of the sleeve art of last year’s *Rough and Rowdy Ways*. But in a blog post, the journalist Richard Williams suggests that the live stream’s aesthetic might be inspired by the 2017 stage musical *Girl from the North Country*, based on the songs of Dylan, which met with the musician’s approval.

Love and theft are two concepts that sometimes elide in Dylan’s modus operandi. A US Dylanologist, Scott Warmuth, runs a forensic Twitter feed dedicated to how Dylan may – ahem – acquire inspiration

Hot tracks



Mahalia

Whenever You're Ready
This featherlight bop from the Leicestershire singer-songwriter channels 90s favourite Montell Jordan.



Paul Weller

Cosmic Fringes (Pet Shop Boys Triad Remix) The highlight from the Modfather's latest gets a thumping 12-minute makeover that's half Bowie, half Kraftwerk.



Yves Tumor

Jackie
Jackie should be proud of inspiring this breakup lament – brash, psychedelic pub rock never sounded better.

“

Tonight's tunes bear little resemblance to their recorded forebears. Everything here is rejigged magnificently

for his lyrics and his visual artworks from all sorts of places, from Henry Rollins to art catalogues (“overlaps in intertextuality”, Warmuth calls them).

Dylan plays fast and loose with his own work, too. New arrangements are no novelty in this artist's vast body of work, but tonight's tunes bear little resemblance to their recorded forebears. Everything here is rejigged magnificently, more or less in keeping with the style of the engrossing *Rough and Rowdy Ways* – minus the album's proliferation of piano. All is loose, jazzy, often acoustic; there is no drummer to keep time – because that would be too definite, and we are in a realm where it could be the 20s or the 40s, night or day.

The songs are short, relayed over a tight 50-minute set, their titles often truncated on the screen: It's All Over Now, Baby Blue – the last song, fittingly – is now just Baby Blue. A few songs have significant new lyrics. When I Paint My Masterpiece features amended words that Dylan had been using live pre-lockdown. (“Sometimes I feel like my cup is running over!” he gurgles breezily.) To Be Alone With You has undergone a substantial – and timely – rewrite. “I know you're alive, and I am too. My one desire is to be alone with you,” Dylan sings.

It wouldn't be curmudgeonly to suggest that these 13 performances amount to 13 really excellent music videos. It's an impression reinforced by the fact that the musicians – Buck Meek from Big Thief; Joshua Crumbly from Kamasi Washington's band; veteran band-hopper Shahzad Ismaily on accordion; upright bassist Janie Cowan; and lesser-known guitarist Alex Burke – make shapes with their hands that don't fit the music coming out of the audio feed.

Are they miming? Is Dylan miming, hiding behind his vintage microphone? Are the cigarettes real or are they stage props? Would it matter if they were? After all, Dylan did warn us this was his “shadow kingdom”, where things might not be as they appear, where a simulacrum of the best gig ever can beat a real gig, and where the play of chiaroscuro is all.

Available until 4am tomorrow at veeps.com

Album reviews



Yola

Stand for Myself (Easy Eye Sound)

By rights, Yola should be trumpeted as one of the UK's hottest exports. Her 2019 debut *Walk Through Fire* was nominated for four Grammys; she plays Sister Rosetta Tharpe in Baz Luhrmann's forthcoming Elvis biopic. But this Brighton singer, born Yolanda Quartey, has gone native in Nashville, pairing her elastic, retro voice with a vintage, soulful roll of the kind favoured by Black Keys' Dan Auerbach, who returns as producer here.

Stand for Myself remains attuned to these country-soul stylings, but the full ingredients list is long: old-timey doo-wop on Great Divide, Brandi Carlile backing vocals, plus subtle British inflections – really, Yola and Michael Kiwanuka need to talk. Laid atop these comforting sounds are bang up-to-date themes. Diamond Studded Shoes bristles at economic inequity. “Isolated, we hold in our fears,” Yola sings on the languorous Barely Alive.

Kitty Empire



Leon Bridges

Therapy
(Columbia)

Vintage soul singer Leon Bridges's excellent albums *Coming Home* (2015) and *Good Thing* (2018) were smartly observed and performed. Still, there's always the feeling that such reverential revivalism, no matter the quality of his songwriting and singing, winds up on a dead-end road called Bruno Mars Close. Could Bridges edge out of his comfort zone and focus his acute vision on more obscure terrain?

Gold-Diggers Sound proves he can. Named after the Hollywood hotel studio bar where he

worked and played for two years improvising and refining these delicately spacious songs, it's a sparkling collection. Afrobeat, jazz, R&B, psych and even country flood its veins, following the subtler path of last year's *Sweeter*, a lament for George Floyd. Reflective and regretful, it sets the tone for an album of questions with no easy answers.

Mostly, Bridges sings his fever dreams of perfect love, hopeful as an unrung bell. Magnolias, Motorbike and intoxicating duet Don't Worry are all superb. Why Don't You Touch Me monologues a dissolving union, the singer so impassioned and nakedly personal that it feels impolite to overhear. Seriously impressive, unashamedly grown-up songs from, and for, the soul.

Damien Morris

Anne-Marie

Therapy
(Asylum)

There are moments on Anne-Marie's delayed follow-up to 2018's hit-heavy, platinum-selling debut, *Speak Your Mind*, where she seems to almost disappear. Front-loaded with guests, from YouTuber-turned-rapper KSI to ex-One Directioner Niall Horan, and zigzagging across genres (trap, UK garage, MOR pop-rock, to name but three), *Therapy* often feels unanchored; like a generic hits playlist on shuffle. Kiss My (Uh-Oh) has a lot of fun with a sample from Lumidee's 2003 hit Never Leave You, but it's completely dominated by guests Little Mix and their not inconsiderable vocals.

Even when the featured artists are producers, as on Rudimental collaboration Unlovable, it still feels like a song swiped from their own album and bolted on here for streams. It's a shame, because there are moments when Anne-Marie's brand of plain-

spoken yet vulnerable pop shines through, specifically on the pensive Breathing, which blooms into a gorgeous chorus, and the pulsating Better Not Together.

The highs feel fleeting, however. The title track promises much but only plays lip service to emotional soul-baring, while Ed Sheeran's lyrical motifs dominate Beautiful's cloying attempts at self-empowerment. A missed opportunity to let a star shine.

Michael Cragg

Various

Journeys in Modern Jazz
(Decca)

For some time now, original British jazz albums dating from between about 1965 and 1972 have been changing hands at eye-watering prices. This was the period when a sudden eruption of new bands, with new sounds and new ideas, produced the first distinctly British jazz. Prominent amid the fuss were a bunch of young jazz composers – Mike Westbrook, Michael Gibbs, Neil Ardley, Michael Garrick and others, plus two seniors who led the way, John Dankworth and Stan Tracey. All these and more are represented in this double-album anthology.

The thing that strikes me, after listening to all 14 tracks in one go, is how diverse they are. There's Garrick's playfulness, Westbrook's dramatic flair, Ardley's delicacy, Tracey's unmistakable touch of Ellington, and so on. As for the players, practically the whole London modern jazz scene of the day can be found here somewhere and, since music colleges didn't teach jazz then, they're individuals to a man (and woman). The album comes in CD and vinyl formats, with in-depth notes, including a brief history of modern jazz in Britain. And don't worry, you won't have to bid for it.

Dave Gelly

One to watch



Martha Skye Murphy

The singer-songwriter, who started out with guidance from Nick Cave, keeps listeners suspended between euphoria and unease

When Martha Skye Murphy was three, she would stand up on tables and sing at family birthday parties. Her big break came when she belted out Cat Power's Free in front of her parents' friend John Hillcoat, who was directing the 2005 film *The Proposition*, soundtracked by Nick Cave and Warren Ellis. Cave had told Hillcoat he'd like a child to sing the opening credits, and so Murphy's mentorship under Cave began. As well as vocals for *The Proposition* soundtrack, she contributed to his 2013 album *Push the Sky Away*.

Three EPs into her career, the London-based songwriter and actor relishes suspending her audience between euphoria and unease. Murphy likens it to a duel: “You are being

activated and being guided through an experience that doesn't allow you to come up for air until it's over,” she says. On recent single Found Out, a distorted bass is sparring partner to her airy, Kate Bush-like vocals. In her latest collaboration, with Brighton band Squid on their single Narrator, Murphy portrays a woman defying the male character's “dominating story”. Pleasure jackknives into pain, her whispers spiralling into a shriek, dragging us into the beautiful fray.

Having co-founded a theatre company and starred in one-woman show *Two Body Problem*, Murphy is now working on an opera project. It's fitting, then, that her avant-pop contains so much graceful drama.

Georgina Quach

Emotional overload

Laura Cumming



Joy; Tranquillity
Wellcome Collection, London NW1; until 27 February/9 January respectively

A bewildering array of objects, installations and photographs, in tandem with lengthy audio guides, will not lift you into either of the states these shows aim to portray

Do not go to the Wellcome Collection in a state of foolish hope. Neither of these shows – Tranquillity on the ground floor, Joy on the first – is designed to change your mood in any way. So much so that after copious wall texts, bafflingly variable art and lengthy headset contributions from scientists, academics and a token poet (albeit the excellent Raymond Antrobus), you may emerge less uplifted than you were before. To quote the neuroscientist Morten Kringelbach, musing on the soundtrack, you might be better off with some Scottish country dancing and a dram.

Tranquillity touches on yoga, meditation, spiritual and mental peace. Though the first installation, by Jasleen Kaur, is intent on the very opposite. Alarming archive footage of yogis contorting themselves on world tours, and of white



My Body Is a Temple of Gloom, 2021 by Jasleen Kaur at the Wellcome Collection.
Steven Pocock

crowds in Indian yoga retreats, alert you to racial exploitation and the commodification of ancient practices. The outsize crystal is about the over-mining of minerals. The huge palo santo wood sculpture “references the rapid deforestation in ... South America”. The wall texts are nothing if not dogmatic.

There is a wild, not to say bewildering diversity of exhibits. Here is an old print of a hermit, serene in her cell, next to a swipe-right Instagram installation featuring autumn leaves, next to a wall of random socks darned by an artist during a hospital residency. Darning may bring its own peace, to be sure, but we are in the terrain of self-help manuals.

Positive thinking might be the ticket: consider the notebooks of the black American sci-fi writer Octavia E Butler, exhorting herself to succeed. Allotments are good for you, according to Toby Glanville’s enlarged photographs. But just to depict a gardener with his lettuce is to explain nothing about the riches of growing a plant – try reading Allan Jenkins’s classic memoir, *Plot 29*, instead.

Likewise, the nearly lifesize forest photographs of the French artist Chrystel Lebas – marvellously deep, dark and knotted as they are – are given a mazy installation, and a soothing spa soundtrack. Why walk through this when you could be outdoors in nature?

Upstairs, Joy is stronger. It opens with Harold Offeh’s photographs of lone dancers trying to get out of themselves in a flood of silent yellow colour. There are whirling dervishes and tarantella dancers, Buddhas resisting vicious demons by willpower alone, and Steve Budman’s famous and poignant



Eve

Eve is the intimate story of a nine-year-old-girl living in one of the oldest off-grid communities in the UK. We follow the fledgling climate activist as she navigates her way back into schooling and proudly speaks up for her passionate belief in stopping climate catastrophe.

Watch the film at theguardian.com/eve

● REC



“

Almost no contemporary artist comes at either of these subjects without qualification or outright irony



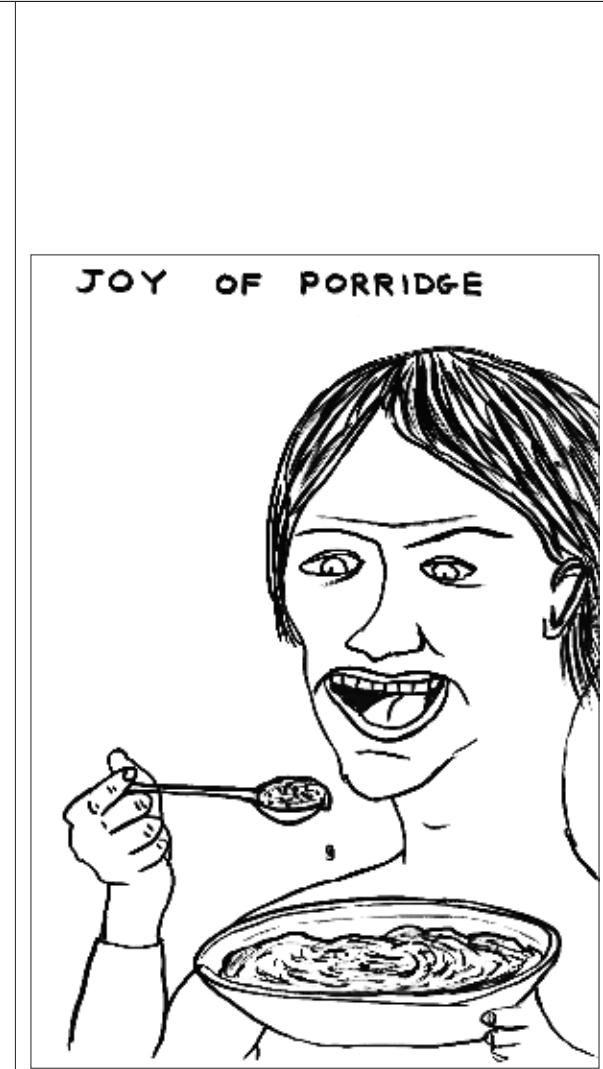
**The
Guardian
Documentaries**



photograph of students linking hands to describe a smiling face in an anti-Vietnam war protest.

No show featuring the exhilarating prints of the activist nun Sister Corita Kent – slogan and colour in blazing combinations – can lack joy. And there are other intoxicating images, not least Barry Lewis's photograph of a man tumbling gleefully backwards into the swimming pool at Butlin's, beneath hyper-cobalt skies and the famous sign "Our true intent is all for your delight". But the saturated colour is telling: hyperbolic as Butlin's inflated promise.

Indeed, almost no contemporary artist comes at either of these subjects without qualification or outright irony. Look at Offeh's film of himself trying to sustain a beaming grin all the way through two minutes 58 seconds of Nat King Cole's rendition of the song *Smile*.



ABOVE
Untitled, 2020 by David Shrigley.

LEFT
University of Maryland, November 1971 by Steve Budman.

Courtesy David Shrigley and Stephen Friedman Gallery, London; © Steve Budman

It's an endurance test for artist and viewer alike; nobody can instruct us (or themselves) to be happy.

The relationship between the two shows is at times fruitfully complex. The Instagram account that counts the blessings of a bowl of porridge, downstairs, is trounced by David Shrigley's typically sardonic drawing upstairs, where a man pretends to enjoy his porridge through gritted teeth. But the images are too often less stimulating, throughout, than the words.

Are emotions "inherited bodily inclinations"? Can chromotherapy help balance the troubled mind, or breathing rituals, or what Iris Murdoch called "unselfing", or having the right number of friends and acquaintances – Dunbar's number, as it's known after the anthropologist Robin Dunbar, talking on your headphones.

All of these philosophical, psychological and scientific questions would make tremendous discussions. And that is the inherent problem with each show: it is neither the conference it wants to be nor quite an exhibition.

For true wisdom, listen to the Buddhist nun Jetsunma Tenzin Palmo explaining how to tame the monkey mind. Or read the many beautiful definitions of happiness collected from random strangers on the walls outside the show. To be happy is to travel without time limits, to read in bed, to watch fast-moving clouds, to be gladly tired, to sit beneath a tree ("but an earlier heaven") – in essence simply the chance, and the gift, to *appreciate*.

Dance



Laura Rodríguez and Carlos Acosta, 'in fine fighting fettle' in *On Before*.

Photograph by Dibs McCallum

Feel the love

Carlos Acosta's touring show becomes more than the sum of its parts, while Rambert's cool virtual beauty is full of interest

Sarah Crompton



Carlos Acosta: *On Before*
Norwich Theatre Royal; tours until 7 August

Rambert Summer Livestream

Carlos Acosta is 48 years old. He is director of not one but two companies: Birmingham Royal Ballet and Acosta Danza, based in his homeland of Cuba. He has struggled to keep both going through a pandemic. He must be exhausted. Why on earth would he want to get back on stage, in a small-scale touring show for himself and the Cuban dancer Laura Rodríguez?

He says it's because he needs to dance. "I miss it," he adds. What was clear, at the premiere at Norwich Theatre Royal (which is co-producing the show), is how much audiences miss him. They seemed to wrap him in their arms, in a response that had such intensity, it made the evening feel rather more than the sum of its parts.

In truth, *On Before*, an adaptation of an 80-minute show created by Acosta in 2010, is a slightly cumbersome portmanteau: nine disparate pieces yoked together in a trajectory that moves from the complexities of life towards death. It contains two standout solos. In Russell Maliphant's *Two*, a piece made famous by Sylvie Guillem, Acosta brings different qualities, sharp and statuesque, revelling in each detail of the movement, confined in a square of light. Rodríguez, a supple, attractive dancer, has her best moment in *Footnote to Ashton*, giving weight

to the grave lyricism of Kim Brandstrup's choreography as she moves within a frame of candles.

There's also *Nosotros*, a new duet by Raúl Reinoso, which helps bind the evening together as a study of the messiness of human relationships. Its steps are perfectly pitched to show off both dancers, using their intrinsic classicism – as in Will Tuckett's *On Before*, which opens the night – but letting it flow into more contemporary moves.

Acosta looks in fine fighting fettle, and Rodríguez matches him both in style and in presence, which is no mean achievement. At the close, the choir that has awkwardly wandered on and off stage to fill time in the pauses between pieces finally gets to sing, intoning Morten Lauridsen's *O Magnum Mysterium*, full of grief, as Acosta mourns. He devised the evening just after the death of his mother; the rapturous reception confirmed the way it strikes a perfect, melancholy chord in our own strange times.

Meanwhile, **Rambert** has continued its pandemic policy of making new work for online audiences in its **Summer Livestream**. *Eye Candy*, a world premiere by siblings Marne and Imre van Opstal, features their own brilliant design, which puts the dancers into latex breast plates that make them look naked. It's a superb concept for a piece that examines attitudes to the body and the taboos around it, not least when the latex becomes disconcertingly wrinkled and sweaty. The choreography is interesting too, full of Bosch-like images of oppression and threat interspersed with more tender moments that culminate in a tentative note of hope.

As for Marion Motin's *Rouge*, remade for film, well that's just a blast. The choreographer, who made her name with *Christine and the Queens*, sets Rambert's brilliant dancers posing to Micka Luna's pounding beats. With butting heads, slinky hips and the occasional hint of a smile, it's sweaty, sexy and intense – and totally fabulous.

Television

*'The Westminster version of Glenn Close in Fatal Attraction':
Dominic Cummings, talking to Laura Kuenssberg in
a BBC News special. Jeff Overs/BBC/PA Wire*



TOP
New Cross fire survivor Wayne Haynes in Steve McQueen's 'outstanding' Uprising.
Rogan Productions

ABOVE
Amy Winehouse with her mum, Janis, in Reclaiming Amy: a study in grief.
Janis Winehouse-Collins

A tame audience with the ringmaster

The former Downing Street adviser reveals little yet gives away much; Steve McQueen captures vital untold stories; and Amy Winehouse remembered by her family

Barbara Ellen



Dominic Cummings: The Interview *BBC Two*
Uprising *BBC One*
Reclaiming Amy *BBC Two*
Ted Lasso *Apple TV+*

Going by **Dominic Cummings: The Interview**, conducted by BBC News political editor Laura Kuenssberg, it would appear that the erstwhile government adviser learned no useful showbiz lessons (charm, humility, not smirking like an overeager Bond villain) from his fabled 2020 turn in the Downing Street garden, explaining to mere mortals why he alone wasn't bound by the lockdown rules he'd helped to devise.

Saying that, after this interview, I can no longer dismiss Cummings as bringing to mind an incel Gollum. There were times when, lolling

arrogantly, shirtsleeves rolled up, batting his lashes at Kuenssberg, he was a proper little flirt, really delivering the darknet eye candy. Too bad, then, that there was the distinct whiff of WhatsApp/megablog/leak déjà vu about some of his revelations – more accurately confirmations – about the innate ineptitude of the prime minister regarding the pandemic and everything else. “Mr Cummings,” said Kuenssberg, “you’ve never spoken like this before.” Au contraire, Laura, I’m not sure “Mr Cummings” has shut up about it all year.

Among the by-now standard Cummings fare (Brexit, Barnard Castle, Carrie Johnson poking her unelected beak in) there were new shockers, not least his assertion, denied by Downing Street, that at the start of lockdown Johnson was hellbent on visiting the nonagenarian Queen, potentially endangering her, before Cummings stopped him. Is no elderly Briton safe from our lockdown-sceptic PM? We also heard that Cummings was plotting to oust Johnson a few days

after the 2019 general election. Did Britain's most infamous bargain-bin Machiavelli really wait that long?

Macmillan really wait that long. There were times during the hour when Cummings's narcissism was so strong that I pondered donning a face mask in case it was catching. However grimly useful the former (also unelected) adviser's revelations have been, Cummings and Johnson no longer talk, which, says Cummings, "doesn't bother me". Is that so? What came through strongly during the interview was how angry he felt about being cast off after winning the election for Johnson. For me, Cummings is the Westminster version of Glenn Close in *Fatal Attraction* – used, discarded ("I will not be ignored, Dan") and leaping out of bathtubs for revenge.

It proved rather more informative and edifying to watch *Uprising*, the three-part documentary from the much-garlanded artist and film-

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Cummings’s narcissism was so strong at times that I pondered donning a face mask in case it was catching

maker Steve McQueen, co-directed with James Rogan. Running over consecutive nights, it drew on survivors, activists, poets and more, to explore three events in 1981 that changed race relations in Britain: the New Cross house fire, when 13 young black people died at a birthday party, suspected to be a racist arson attack; the Black People's Day of Action, when tens of thousands marched through London; and the Brixton riots, when the black community finally rose up against an overtly racist police force, leading to similar revolts nationwide.

This was uncompromising, at times excruciating viewing. Sandra Ruddock was pregnant when her husband Paul, aged 22, died in the fire. Wayne Haynes, then a 16-year-old fledgling DJ who smashed himself up jumping from a window, remembered wiping sweat from his face, then realising it was his skin coming off. *Uprising* echoed the themes of McQueen's 2020 Small Axe TV anthology, using footage and interlocking oral accounts to evoke an era when Britain was a racially compromised sewer, including the police: a black former police officer, George Rhoden, spoke of radioing in to his station only to be met with

monkey noises.

Uprising lacked a satisfying outcome, but that's because, thus far, two inquiries into New Cross reached open verdicts. This outstanding documentary

Audio

Podcasts & radio

ended powerfully, focusing on the heartbreakingly young victims. McQueen, who is of Grenadian and Trinidadian heritage, has evidently decided that it's not enough to be successful; he wants to save vital stories from black British social history that are in danger of being lost.

Marina Parker's documentary *Reclaiming Amy* marked the 10th anniversary of singer Amy Winehouse's death at 27 years old. It featured her mother, Janis, who suffers from multiple sclerosis, her father, Mitch, and previously silent friends, one of whom had a lesbian relationship with Winehouse. This, you felt, was about trying to salvage something of "their Amy" from the gilded wreckage of her public persona: success, albums such as 2006's era-defining *Back to Black*, fame and, of course, the addictions: drugs, alcohol, bulimia, bad relationships with unworthy-looking men in Camden Market hats; perhaps in the end, stardom – all the demons that ultimately consumed her.

In some ways this served as a wounded riposte to Asif Kapadia's 2015 Oscar-winning documentary, *Amy*, which appeared to especially criticise Mitch for being too dazzled by his daughter's success to help her. "I still get it now," said Mitch. "You were complicit in your daughter's death. You killed your daughter." This was an analysis of multifaceted tragedy (cultural, personal, of addiction), and about a family that was as loving as it was flawed. It resonated most deeply as a study in grief, particularly that of an ailing mother for the daughter she had to bury. We saw Janis, smiling, looking through Amy's belongings that had been locked away since her death, some still eerily covered with fake tan: "I miss that child... so much."

Ted Lasso is a multi-Emmy-nominated comedy about the American football coach of the title (co-creator Jason Sudeikis) taking on a struggling English Premier League team, AFC Richmond. In this second series, the owner (Hannah Waddingham) no longer wants to ruin the club to wreak revenge upon her ex, but Lasso and his team must deal with the arrival of a charismatic sports psychologist, played by Sarah Niles: "Heavy is the head that wears the visor, Coach Lasso."

It's unfortunate for English audiences that the series two opener features a disastrous penalty shootout (too soon, guys!). Moreover, considering the high calibre of US-led ensemble comedies, *Ted Lasso* lacks bite: the uber-folksy Lasso sometimes comes over as Forrest Gump at a five-a-side Sunday kickabout. Still, there's a strong cast – including Juno Temple as a smart-cookie Wag – and flurries of endearing lines ("Old people are so wise – they're like tall Yodas"), so some balls are hitting the target.

WATCH LIST

Barbara Ellen's best of the rest

Taken: Hunting the Sex Traffickers

(Channel 4) Gruelling three-part documentary following the UK's South West Regional Organised Crime Unit as they attempt to track and stop a crime gang trafficking women from South America to undertake enforced sex work in British brothels.

In Treatment

(Sky Atlantic) Oh, Gabriel Byrne's resident shrink is no more, perma-quizzical expression, and all. Fortunately, his replacement, Uzo Aduba as Dr Brooke Taylor, looks more than able to unravel the tangled mysteries of the human psyche.

Baptiste

(BBC One) To my knowledge, Julien Baptiste, portrayed by Tchéky Karyo, is the only TV missing-person sleuth cool enough to rock up to cases in a donkey jacket. In this new series opener, the British ambassador to Hungary (Fiona Shaw, below with Karyo) needs help locating her family.



Breakfast show favourite Greg James finds himself locked up again – this time in a hot campervan – in Radio 1's latest stunt project. Plus, a podcast that gets men to open up

Miranda Sawyer



Greg James's Summer Breakout BBC Radio 1

Manatomy
Podcast

Greg James has been kidnapped. This happens fairly regularly to the genial host of the Radio 1 Breakfast Show. In February 2020, after the Brit awards, he was blindfolded and bundled into a car; a year before that, he was asked politely if he wouldn't mind putting on the blindfold. Each time, he has found himself in a small room where the door is locked. It's an escape room: a code will open the door, the listeners have to help him crack it.

This time round he was locked in a camper van – a little less padded cell than previous occasions, but very sweaty, as James confirmed. It also meant that he could be driven to various places – wherever the clues seemed to lead: Blackpool Pleasure Beach, Chester zoo, Burnley FC's Turf Moor ground. (Like a 1970s summer holiday planned by your dad.) All the places formed part of the puzzle, along with various pieces of music, past breakfast shows and the personal taste of fellow Radio 1 presenter Jordan North. To say the clues were confusing would be to undersell the convolution. There were so many of them! And at least seven seemed to give the same answer: BLAKE. (No, it didn't open the door – it led to another clue.)

James was due, he thought, to present his show from various UK tourist resorts as part of a week-long Radio 1 Summer Break event. He went on *The One Show* on Monday evening to launch this, but was, instead, locked into the camper van, live on air. Summer Break became Summer Breakout. "I can't swear because it's *The One Show*," he said, looking round the low-roofed camper. He is a tall man, but also good-humoured.

James was accompanied on his

strange trip by North and Vick Hope, both of whom will be taking over from Nick Grimshaw in Radio 1's drivetime slot in September. North knew what the clues meant and how to work them out; Hope did not. All three popped up on Radio 1 throughout Tuesday and Wednesday, in different daytime shows. Sometimes celebrities gave clues: rapper Aitch turned up, Ed Sheeran became significant. Vernon Kay arrived on Grimshaw's show with some vital clues. Grimshaw held a jolly honesty game about *I'm a Celebrity*, where Kaye and North both appeared. "You have to decide, Ant or Dec?" asked Grimshaw. North struggled to choose, because he's too nice. James, who is nice but sharp, answered for him: "Just say Dec, he's the best one!" he said. Later: "I've been distracted by little games... I'm back in reality, and my reality is this camper van."

God, this was a huge endeavour. Clues were painted on promenades, hidden under specific seats in Turf Moor, were even printed on packets of bread in Aldi, Asda and Sainsbury's. The planning and production involved must have taken weeks. But the listeners were quicker detectives than you might imagine: one, Ali, worked out that 8:20:28 was actually a specific time on a previous breakfast show (that, too, led to BLAKE); another, Fliss, cracked that a huge list of random words (hidden in a special episode of the *Tailenders* podcast) were all what3words location codes. Twitter exploded when everyone knew an answer: GIRAFFE BREAD! (I didn't even know this food existed). Listeners in supermarkets called in and worked out the correct code was BAMBOOZLE, found on three separate packets of, yes, Giraffe

bread. Greg got out at 8.53am on Thursday morning.

It was all huge fun, and helped to establish North and Hope as Radio 1 personalities; it also kept me listening, glad of the daft distraction from all the awful real-life news on other stations. Radio 1 has long prioritised its we're-all-one-family DJ camaraderie, right from its terrible 70s road shows, which also toured seaside towns. But its longer stunts can sometimes feel narcissistic. Who can broadcast for the longest without any sleep; who can do the most jokes for Comic Relief? All just lead to "Go you!" pats on the back for self-regarding presenters. These locked-room escapades with James are more involving for listeners, and James himself is open and relaxed, able to share or host as needed. He was locked in the van for 61 hours, twice as long as the previous times, in a heatwave. I hope he got to enjoy the rest of his week.

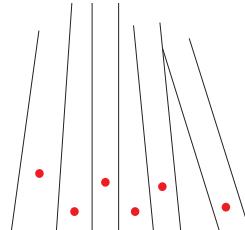
More straight white men able to manage their egos: **Manatomy**, a new podcast from the comedian Danny Wallace and magazine veteran Phil Hilton, launched recently. It's about men and their bodies, and is part of their new online club, Assembly (assemblehere.co.uk), in which the pair attempt to get closed-off men to open up. The first two episodes, featuring Jameela Jamil and Tom Allen, are interesting and funny, but really fly when the laughs are fewer. Hilton's honesty about how being a shorter man (he's 5ft 6in) has affected him led to by far the most interesting conversations. Wallace, a lovely chap, has a teensy bit of Partridge about his delivery, which makes me laugh: if he, too, can genuinely open up about his insecurities, this show could be a life-saver.



Huge fun:
Greg James, left, locked in a campervan, was joined by Jordan North and Vick Hope, above, who will take over Nick Grimshaw's drivetime slot in September.



James
Watkins/BBC;
Shutterstock



Books

Politics



John Stonehouse with his first wife, Barbara, and children Julia and Matthew at their country home in 1969. Chris Wood/Getty

John Stonehouse, My Father: The True Story of the Runaway MP
Julia Stonehouse
 Icon Books, £16.99, pp384

Stonehouse: Cabinet Minister, Fraudster, Spy
Julian Hayes
 Robinson, £25, pp386

The future PM who faked his own death

Two relatives of John Stonehouse offer differing reasons for why, nearly 50 years ago, the Labour MP, philanderer and suspected spy disappeared from a Miami beach in the strangest political story of the 1970s, writes *Andrew Rawnsley*

John Stonehouse was a politician who had it all. He was tall, good looking, clever, fiercely ambitious and an energetic campaigner for his causes with a high capacity for turning on the charm. Being a former RAF pilot and the son of a Labour mayor of Southampton helped lubricate his ascent in the party. After serving as junior minister of aviation and minister of state for technology, a hot topic

during Harold Wilson's first period as prime minister, he rose to the cabinet as postmaster general and then minister of posts and telecommunications. Such was his dazzle that some tipped the West Midlands MP as a future occupant of Number 10.

Trouble was he was also a liar, a cheat and a fraud.

On 20 November 1974, while booked in at the Fontainebleau hotel in Miami, he told a business colleague that he was going for a late afternoon swim. After stopping by the beach cabana to deposit his clothes with the attendant, he went into the sea. And didn't come back. When it was noticed that Stonehouse hadn't collected his belongings, it appeared that he had vanished from the face of the Earth.

When the news reached them,

his distraught wife, Barbara, and horrified family, knowing him to be a strong swimmer, thought he might have had a heart attack or been taken by sharks. Other ideas were soon in feverish circulation at Westminster and in the media. Exiled to the backbenches during Wilson's second period in government, clouds of suspicion had been gathering around Stonehouse over both his financial dealings and his relationship with the Soviet bloc. Some conjectured that he had been the victim of a mafia hit, while others speculated that he had been smuggled to communist Cuba on a Russian submarine.

The truth was only slightly less sensational. He had faked his death by leaving the sea along the coast and changing into dry clothes, which he had covertly deposited

This week



Anne Theroux
Paul Theroux's former wife recalls the breakdown of their marriage in a moving memoir. By Rachel Cooke



Jeremy Farrar
Mark Honigsbaum on Spike, the government scientific adviser's shocking account of the pandemic



Leïla Slimani
The Lullaby author talks about her new novel and why she writes about disillusionment



at another hotel. He then made his way to Australia using one of two false identities stolen from the dead husbands of constituents. This idea seems to have been inspired by Frederick Forsyth's bestselling thriller, *The Day of the Jackal*, in which the assassin travels on a series of phoney passports.

As part of the elaborate pre-planning of his disappearance, Stonehouse had siphoned money into bank accounts in the names of his false identities. This was his undoing. A well-spoken Englishman transferring bags of cash between banks in Melbourne was brought to the attention of the Australian police, who initially thought they might have stumbled across Lord Lucan, who had also gone missing recently. Once Stonehouse had been correctly identified as a runaway member of parliament, there followed six months of legal and political wrangling before he was finally returned to Britain. It was incontestable that he had faked his own death, but he was still holding on to the title of MP 20 months later.

Even as a trial at the Old Bailey loomed, he carried on tabling questions to ministers and walking through the division lobbies to vote. This extraordinary dimension of the affair included him delivering one of the most remarkable personal statements ever heard in the Commons in which he blamed his attempt to disappear on a mental breakdown: "I assumed a new parallel personality that took over from me, which was foreign to me and which despised the humbug and shame of the past years of my public life." In an earlier intervention, he had claimed: "Lots of MPs go on fact-finding tours overseas. I have been on a fact-finding tour about myself."

All this was hideously uncomfortable for a Labour government tottering on a tiny majority. Stonehouse compounded

Stonehouse talks to Mary Wilson at the Labour party conference in Blackpool in 1975. Don McPhee/Guardian

the embarrassment by defiantly turning up at the 1975 party conference in Blackpool, where he sat in seat G30 surrounded by empty chairs. The only person who spoke to him was Mary Wilson, the prime minister's kindly wife. By now, it had been revealed that Stonehouse, a serial philanderer, was in a long-term affair with his secretary, Sheila Buckley, who was 21 years younger. It transpired that they had met up in Copenhagen during the period when he was supposedly dead, a reckless act by him and an encounter with bad consequences for her. The prosecuting authorities became convinced that she had been an accomplice in his complex conspiracy to deceive. The trial judge concluded that she was more like his puppet and spared her jail. Stonehouse finally resigned as an MP from prison after he was jailed on several counts of deception and fraud.

As the lurid details came out in instalments, Westminster, the media and the public were agape. Money, sex, politics and the suggestion of espionage. This scandal had it all. Even for the strange 1970s, this stands out as one of the most surreal episodes of that turbulent decade.

These rival accounts are both by relatives. Julia Stonehouse is his daughter, Julian Hayes is the son of his nephew. The latter, a criminal lawyer, mounts the case for the prosecution. This is that Stonehouse was an avaricious chancer who faked his death in a last-throw attempt to escape a series of failed and fraudulent business dealings in

Julia Stonehouse:
'contends that the accusation that he was a traitor is the worst calumny heaped on her father.'

which he had entangled innocent friends and relatives, including the author's father. While posing "as if he were the innocent victim of the entire, bizarre spectacle", Stonehouse was a "callous" man who brought "a tidal wave of distress, anguish and ruin crashing down on his extended family, not only Barbara and their children, but also dragging his nephew, Michael, and his young family under with them".

The daughter, who has worked as a ghostwriter for 30 years, offers us the case for the defence. She argues that her late father was the victim of vicious and inaccurate newspapers, disloyal colleagues, rightwingers seeking to discredit the Wilson government and rogue elements in the British secret services. Financial pressures and the stress of knowing that he was suspected of being a spy were accompanied by the excessive use of prescription drugs. This combination drove him to do "absolutely mad, out-of-character things" and commit a form of "psychological suicide" when he attempted to disappear.

The biggest point of difference between them is whether Stonehouse was, as many have since concluded, an agent for the eastern bloc. During the cold war, there was a concerted effort by the Kremlin and its Warsaw Pact allies to recruit MPs and trade unionists as sources of information and agents of influence. The Czech intelligence organisation, the StB, was regarded as better at it than the KGB. The Labour MP Will Owen was put on trial where he admitted to taking money from the Czechs before being acquitted because it could not be proved that he had given them anything that amounted to official secrets. Hayes isn't in doubt that Stonehouse took money from the StB, "advancing him in excess of £5,000 (equivalent to over £76,000 today)". They gave him a variety of codenames, the last

being Twister, which is suggestive of their growing disappointment with his performance. The StB file on him, which became available for scrutiny after the end of the cold war, contains a litany of complaints that he became elusive and uncooperative, especially after suspicion fell on Owen. Christopher Andrew, the official historian of MI5, delivers the damning verdict that Stonehouse is "the only British politician (so far as is known) to have acted as a foreign agent while holding ministerial office".

The daughter contends that the accusation that he was a traitor to his country is the worst calumny heaped on her father. She makes the fair point that Czech agents in London were "professional liars" and incentivised to exaggerate their successes to their masters to justify their existence and their expenses. As for Czech intelligence officers who named him as a spy after they defected to the west, she argues that their word is not to be trusted either. She's also studied the Stonehouse file from the StB archive and says she finds in it nothing to prove that he either took cash from them or provided any information that wasn't readily available in the public domain. If you haven't studied all the evidence first hand, as I haven't, it is not possible to properly judge who is right, but she makes that part of her case with vigour.

Even a daughter trying to rehabilitate the reputation of her father can't entirely escape acknowledgment of monstrous behaviour. After his arrest in Australia, both his wife and his lover joined him there. He rowed with Barbara about his desire to carry on with both her and Sheila. "There was a silence and then my father lost control. He grabbed my mother and threw her to the floor, yelling, 'Why can't you understand?' My mother was face-down on the floor and my father leant down, grabbed her hair, and used it to bang her head up and down on the floor."

Barbara divorced him. Released from prison after three years, he married Sheila, had a son with her, wrote some novels and appeared on various TV shows. A heart attack, one of several that began during his time in prison, took his life at the age of 62.

His daughter over-protests her case when she claims he was "killed by human cruelty" and expresses a wish that he had got away with his disappearance. I can't agree. Even if he was not a traitor to his country, Stonehouse was most definitely a serial betrayer.

To order *John Stonehouse, My Father: The True Story of the Runaway MP* for £14.78 or *Stonehouse: Cabinet Minister, Fraudster, Spy* for £21.75 go to guardianbookshop.com or call 020-3176 3837

Some thought he had been the victim of a Mafia hit or smuggled to Cuba on a submarine



Memoir

Married to a nonstop storyteller

Anne Theroux recalls Paul Theroux's flair for duplicity in a strange but moving account of the dying days of their marriage, writes [Rachel Cooke](#)

The Year of the End: A Memoir of Marriage, Truth and Fiction
Anne Theroux
Icon Books, £12.99, pp256

What was it like to be Mrs Paul Theroux? If a person's interest in this vexed subject depends on the extent of their fascination with the author of *The Mosquito Coast*, then I'm riveted. In my childhood, Theroux, novelist and travel writer extraordinaire, was one of our household gods, celebrated by my father not only for his books, but also for his exploits: manly behaviour to which he inadvertently gave licence in the eyes of some of his fans. But there are, I think, other reasons to read this strange, sad book by his first wife. What is it like to be married to the brilliance in the room? Answering this question used to be the work of feminist literary historians such as Diane Johnson, whose marvellous 1972 book about the first Mrs George Meredith was republished last year. Now, though, the wives themselves can have a go at bottling pain for posterity. Even if they end up doing a bad job, there's power in their spiky, hard-earned wisdom.

Has Anne Theroux done a bad job? She's not a writer, and nor does she pretend to be one. Indeed, part of her problem when she was with Paul seems to have been that she was overly in thrall to his talent. Like his friend (later ex-friend) VS Naipaul, she believes that art is long and life is short, and during their marriage she hoped that her husband – the kind of guy who went fishing with Robert Lowell and Jonathan Raban – would make a mark for both of them. There's no getting away from the fact that her memoir – based on a diary she kept in 1990, the year she and Paul separated after more than two decades together – is often inconsequential and sometimes a bit Pooter-ish. Why does mentioning her hedge clippers make her so anxious? Does she mean it to be funny when she describes William Golding's Booker prize-winning *Rites of Passage* as a novel "about fellatio in the navy in the 18th century"? In context, it's hard to tell.

But then Paul appears and things perk up. It struck me as unfair that even on the page, he elbows her out of the way. But she also sees him very clearly: his amateur dramatics, his sentimentality, his hypocrisy. Though she cannot solve the mystery of why a man might say the most important words of all and not fully mean them –



RIGHT Anne Theroux with Paul and sons Louis and Marcel in the 1970s. Below: Anne Theroux, June 2021. Anne Theroux; Alex Lake/Observer



tearfully, he insists he loves her, even as he's living with the woman he'll marry once he's divorced – readers will recognise both the syndrome and the terrible bewilderment it causes. For the whole of 1990 – he leaves on 18 January, at 8am – he keeps her hanging on, his letters affectionate, even passionate, and full of plans. You can hardly blame her for believing all is not lost. Beyond his bet-hedging cowardice, there's a fervour with which her yearning heart struggles to argue, and beyond that, a coldness. As she notes, professional travellers, like some foreign correspondents and eternal expats, are frequently charming and adventurous. However, they come with a shadow side that is distant and brutal. The two go together, by necessity.

She and Theroux married in 1967, in Kampala, where they were both teaching; she was already pregnant with their son, Marcel, and Louis soon followed (Marcel is a writer; Louis makes documentaries and is now more famous than his father). It's hard to blame Anne for the way she's dazzled by this dashing American, with his big, rambunctious family and (later) his house on Cape Cod. For all that she has her

own career – back in London, she becomes a radio producer at the BBC – she's also, thanks to her age and upbringing, prey to a disabling internalised sexism. "I was a pain in the arse," she writes of the fact that she expected Paul to get her lunch when she came home with her new baby (not that he did – he had a book to finish).

But the warning signs are also there from the beginning, when he tells her that she must give up the job she loves in a Kenyan school to be with him, mere seconds after they've met. He's in love, but he also wants, needs, a handmaiden; an encourager-in-chief. When his affairs begin, his line is that the women involved are unimportant (he says this even of the mistress he will marry). But when she has an affair – he's off on another journey; she is lonely – he goes mad, a frenzy that later inspires the scene in his semi-autobiographical novel *My Secret History*, in which Andre Parent, writer and super swain, fires a urine-filled water pistol at his love rival.

When his affairs begin, his line is that the women are unimportant

And so – back to 1990 – the months tick by. Anne keeps herself busy. She begins training as a relationship counsellor, interviews Kingsley Amis and Barbara Cartland for the radio, and sleeps with the odd old friend. When her sons are home from university, she spends time with them, occasionally gleaning some useful bit of Paul-related intelligence along the way. She represses her wilder feelings, though sometimes she drinks and dials and screams at Paul across the Atlantic. But slowly and surely, she comes to see both the true nature of Paul's deceit – it's not his infidelity that hurts so much as the grand words that have no basis in reality – and, more crucially, her foolishness in having listened to him for so long. (Feeling stupid is so usefully bracing in these situations.)

She knows, as we know, that it's all going to be all right in the end. She will meet someone else. Her sons will thrive. She will be polite to Paul at parties. And, eventually, she will publish this book. Not revenge, exactly, but a last word of sorts: dignified and moving, for all its faults.

To order *The Year of the End* for £11.04, go to [guardianbookshop.com](#) or call 020-3176 3837

In brief by Ben East

Homeland Elegies Ayad Akhtar

Headline, £8.99, pp368

A searing survey of a conflicted, ultra-capitalist US, Ayad Akhtar's remarkable blend of memoir and fiction sees his narrator – named after himself – battling with his Pakistani heritage and a "culture that didn't want us". There are intriguing twists: his cardiologist father treats Donald Trump for a heart scare and is later seduced by his politics, while Akhtar profits from a get-rich-quick scheme. *Homeland Elegies* is a multilayered assessment of what it means to live in an age of "obsessive suspicion".

What You Can See from Here

Mariana Leky

Bloomsbury, £8.99, pp336

When Selma dreams of an okapi, it means someone is about to die. The charmingly strange 1980s West German village in which she lives is consumed by this omen, yet Leky's international bestseller – beautifully translated by Tess Lewis – is witty and optimistic. As Luisa, the narrator of the novel and Selma's granddaughter, grows up, the loss and hardship is replaced by healing and acceptance. Leky's vision of the world might sound whimsical but there's something bigger at play here.

The Accidental Footballer Pat Nevin

Octopus, £20, pp352

The clue is in the title. Whether it was his love of 1980s indie music, Chekhov or art, the former Chelsea and Everton winger Pat Nevin was different. He was a well-rounded human being playing a sport he enjoyed, rather than defining himself entirely as a footballer. Full of interesting social context – he grew up in a socialist, religious, working-class Glaswegian family – *The Accidental Footballer* makes the act of being broad-minded seem almost countercultural in a sport that, until recently at least, appeared suspicious of individuality. Refreshing.

To order a copy of *Homeland Elegies* or *What You Can See from Here* for £8.36 or *The Accidental Footballer* for £17.40 go to guardianbookshop.com or call 020-3176 3837

Memoir



LEFT 'A side character in Parini's trajectory of getting the girl': Jorge Luis Borges and, below, Jay Parini. Gilbert Nencioli/Gamma-Rapho via Getty



he slipped down a slope while screaming out lines from *King Lear* in a thunderstorm. At Loch Ness, he fell out of a boat while trying to recite *Beowulf* in the middle of the lake. In Inverness, he set out to meet one Mr Singleton, with whom he had been corresponding for years on Anglo-Saxon riddles. But when Parini called the number on the slip of paper Borges handed to him, they discovered that Mr Singleton lived in Inverness, New Zealand.

Did it really happen? Parini says in the afterword that the events are true, though he calls the book a "novelised memoir" and makes modish allusions to "autofiction". Stories, however, seem real not because of their veracity to facts, but the vitality with which they are told, and it is in the telling that *Borges and Me* seems least persuasive. Borges is alternately portrayed as the madman artist type and an erratic, cane-wielding uncle who keeps having mishaps everywhere and needs to use the bathroom every few minutes. Parini's inner thoughts seldom rise to the occasion – when he is introduced to Borges, all he can wonder about is "if those who can't see can sense more than the rest of us" – and as a narrator he can't help but always spell out the subtext, which suggests a lack of confidence in his memories and fabrications. Parini isn't above reminding the reader that Scotland is the birthplace of Robert Burns and dropping the shopworn Auden quote about poetry making "nothing happen". It is possible to enjoy the story if you are willing to ignore the one-note conversations throughout the trip and believe that the hijinks of the plot can suffice as evidence of a bond between master and apprentice.

Parini's American backstory feels more credible. He has moved across the Atlantic to avoid being conscripted to the war in Vietnam. At 22, he wants to escape the humdrum fate of his middle-class parents in Scranton, Pennsylvania. Every other week he receives letters from his mother ("you should be so careful of Scottish girls"), the draft board, and his best friend, Billy, who has signed up for combat: "High is the only place to be in 'Nam." His father gets the best sentence in the book – "The sidewalks of his mind were strewn with banana peels" – and Billy's experiences contrast powerfully with Parini's "girl troubles" on campus.

Borges remains a side character in Parini's trajectory of getting the girl and finding a suitable topic for his graduate thesis. Parini tries to pad up the thinness by having the old man mouth lines from his greatest hits: Funes, the Memorious, Borges and I, The Library of Babel. Driving through the hills in an old Morris Minor, Parini begins to realise that "the connection between words and things obviously mattered". If only he were able to cover up the seams.

To order *Borges and Me: An Encounter* for £13.04 go to guardianbookshop.com or call 020-3176 3837

A bumpy literary road trip

Jay Parini's 'novelised memoir' draws on memories of a real-life meeting with Jorge Luis Borges, but can't quite live up to the inspiration of the Argentine titan, writes Abhrajyoti Chakraborty

Borges and Me: An Encounter

Jay Parini
Canongate, £14.99, pp320

"That all those who knew him should write about him," Borges wrote of the protagonist Ireneo Funes in his story *Funes the Memorious*, "seems to me a felicitous idea." Certainly those who knew Borges, even in passing, thought it was a felicitous idea to write about him. Fifty years ago, it seemed that a trip to Buenos Aires wasn't complete without a stopover at his sixth-floor Calle Maipú apartment, which he shared with his mother. Both Alberto Manguel and Paul Theroux have written about reading to the blind genius in his living room. VS Naipaul, in *The Return of Eva Peron*, found Borges to be "curiously colonial", insulated from the violence and disorder in his country. When Mario Vargas Llosa visited in 1981, he noticed that Borges had kept his mother's bedroom intact, with a lilac dress ready on the bed, even though she had died six years before.

Jay Parini's "encounter" happened

far from Argentina. He claims to have met Borges in Scotland, while doing his PhD at St Andrews. Parini was close to the poet Alastair Reid, who lived nearby and wrote regularly for the *New Yorker*: Reid was also one of Borges's English translators. During Borges's visit in 1970, Reid was called away for a few days to London. Parini was asked to look after the guest, and the two of them apparently set out on an impromptu journey across the Highlands. Borges offered to bear all costs, while Parini was tasked with both driving and describing aloud everything he saw en route. "Description is revelation," Borges told him.

Borges even christened the car Rocinante and fancied their getaway as Don Quixote and Sancho Panza on a Scottish literary pilgrimage. They stayed at the Crusoe hotel in Lower Largo, where Borges tasted a pint of Export – by stirring the foam with his fingers and licking them – for the first time in his life. In Dunfermline, he licked the spine of a Walter Scott novel inside a library. In the Cairngorm mountains,

Fiction

At war with the Twitterati

John Boyne taps into the spirit of late-period Tom Sharpe in a relentless satire of social media centred around a chatshow host, writes Jonathan Myerson

The Echo Chamber

John Boyne

Doubleday, £16.99, pp432

John Boyne is angry. And with good cause: his 2019 YA novel, *My Brother's Name Is Jessica*, was monstered by an online social furore. Having only ever intended it as an empathic exploration of transitioning, he found himself accused of "misgendering" and

"decentring" and many similarly internet-fuelled misdeeds.

Still wounded (and still harassed), Boyne (pictured) has therefore cast aside the sensitivity and compassion for which his writing is rightly known and instead opted to channel the spirit of late-period, mouth-frothing Tom Sharpe. Certainly, this new novel comes out with both barrels blazing: his targets are the smartphone-addicted, the click-obsessed, the "like"-fuelled, and all those who bend the knee in obeisance to social media's frenzied demands.

Standing atop this pyramid of unlikability is George Cleverley, a Parkinsonesque chatshow host and self-declared national treasure. It's he who makes the *Jessica* blunder when, tweeting in support of his solicitors' receptionist who is

transitioning to become Nadia, he makes the mistake of referring to her as a he and brings down the fury of the thumb-driven commentariat.

And it could so easily have ended there. But, no (and maybe here Boyne recalls his own initial misstep when he fuelled the *Jessica* shemozzle by replying). Invited on to the *Six O'Clock News* to make his public apology, Cleverley bursts out of his management-imposed contrition like a latter-day, anti-trolling Peter Finch in *Network*. Ripping into the ludicrousness of the criticism that has been levelled at him ("My own son is named after Nelson Mandela, for Christ's sake"), he saves his most lethal venom for those levelling the criticism: "Every person vying with everyone else to see who can be the most affronted, who can show that they're the most woke ... Well, eff Twitter, Sophie! Eff Twitter!" And it can only go downhill from there.

Meanwhile, further down the Cleverley pyramid (based in a five-storey house in Belgravia), wife, Beverley, is passing her ghosted romantic novels off as her own work; eldest son, Nelson, feels secure only when passing himself off in uniform – nurse, construction worker, policeman; daughter Elizabeth is passing herself off as @TruthIsASword, an uber-troll who attacks any and all, including her own father (but at least garners sexual release from it); and youngest son, Achilles ("And I named the other one after a Greek homosexual!"), lures middle-aged married men into near-dalliances and then stings them for five grand a clip.

And this is all before we get on to Beverley's affair with her Ukrainian dancer from *Strictly*; Nelson's new

therapist who accepts the patient regardless of her recent affair with George by whom she is pregnant; and Lord Husberry, a hunting-shooting BBC director general, who is apparently proud to say his loader is a "nancy boy".

In other words, don't look to *The Echo Chamber* for restraint or for subtlety. Indeed, the incontinence that is the hallmark of social media seems also to have infected Boyne. There really is almost too much plot in this book, and there are worrying carelessnesses. A sprinkle of post-pandemic references provides a frisson of nowness, but *Guardian Soulmates* seems still to be flourishing and *No 10* comes out furiously against George's anti-woke expostulations when we know full well that Oliver "Culture Skirmish" Dowden wouldn't have broken sweat before rushing to George's aid. While incidental millennials are mocked for asking "Who's Al Gore?", Boyne cannot resist allowing his principal twentysomething characters references to Rita Hayworth or the ability to quote Dorothy Parker.

Given there's a pervading tone of old-fogeyishness in the book, of outrage that's slightly past its sell-by, it's to Boyne's credit that it's also funny, rumbustious, unstinting and wonderfully Hogarthian in its remorselessness. Still, he's at his most persuasive when he remembers to pull back a little and dissect the real culprits: "I blame Steve Jobs. And that Zuckerberg fellow. All those clever little psychopaths ... They're the Oppenheims of the 21st century."

To order *The Echo Chamber* for £14.78, go to guardianbookshop.com or call 020-3176 3837



Commuters on a train to London: Boyne's 'targets are the smartphone-addicted, the click-obsessed'.
John Keeble/Getty

Fiction

The end of innocence in India

Moth

Melody Razak

W&N, £14.99, pp352

Shrouded by night, with hot rain falling and red hibiscus in bloom, a teenage girl crouches over a baby beneath a mango tree. She grips a steel paring knife, her arm hesitating as the rain seems to goad her on: "This is how you birth a nation," it tells her.

The nation in question is the Republic of India, and as anyone familiar with the history of partition will know, the heart-splitting violence intimated by the opening paragraphs of Melody Razak's debut novel, *Moth*, is apt. That scene frames with horror and mystery – lush poetry, too – an atmospheric dramatisation of India's troubled start and the creation of Pakistan, as

told through the fate of one family of Delhi Brahmins.

Its backdrop is a beautiful old home on Dry-Biscuit Alley. Named Pushp Vihar, or the House of Flowers, it's been passed down through generations of Brahma's family. He's a timid dreamer, besotted with his wife, Tanisi, an orphan who grew up on a houseboat in Kashmir and has pale blue "drowning-in-a-lake" eyes. The pair of them lecture at Delhi University, and in defiance of a society in which marriage and honour are everything, they're raising their daughters, 14-year-old Alma and five-year-old Roop, to be fearless and free.

And yet this is the 1940s, and with news of atrocities spilling from Punjab, where religious violence against women grows worse by the

day, they've let Brahma's mother – a meddlesome hater – arrange a match for Alma. Alma parries their anxieties with her own enthusiasm for marriage to the 22-year-old stranger, but even as wedding preparations gather pace, it's hard to shake the dread instilled by the novel's dreamlike – nightmarish, really – opening moments.

Before becoming a writer, Razak was a pastry chef and cake shop owner, and India's culinary riches flavour her prose just so. Dilchain the cook, for instance – a woman who carries her own trauma and keeps a jar filled with unrequited love – spoils the family with kulfis and jelabis. "Knead until your face is pink and hot," she tells Alma, teaching her to make paratha dough. "When you can't breathe, then you know it's ready."



Strong and captivating:
Melody Razak.
Patricia Niven

Other characters are just as vivid. Little Roop is a budding psychopath, killing mice and crickets. Her Muslim ayah, Fatima Begum, is made of cake, she used to believe. And then there's cocktail-sipping, nail-polish wearing "Cookie Auntie", who breezes in from Bombay. The sounds of muezzin that float

across the city are soothing, the air is soft with the scent of jasmine and rose, and conversations are strewn with quotes from Tagore. At least, that's how the first half of *Moth* reads. However, this is as much a story of the riving of naivety as it is about the loss of innocence, and partition's agonies go abruptly from being a political tragedy, discussed over supper, to a source of intense personal anguish. Meanwhile, a "shattered" Delhi fills with displaced souls.

The end, when it comes, is brisk, but readers will be grateful for the hope that flutters from Razak's closing pages. With its unflinching focus on violence against women, her strong, captivating debut tells a story that is at once firmly rooted in a time and place and yet pressingly relevant to the here and now.

Hephzibah Anderson

To order *Moth* for £13.04 go to guardianbookshop.com or call 020-3176 3837

Coronavirus



A neon sign at the Wellcome Institute in London, February 2021. AP

A Covid memoir worthy of Le Carré

Jeremy Farrar's account of the spread of the pandemic, in particular his view of government policy and fears about the virus's origins, is genuinely shocking.
By [Mark Honigsbaum](#)

Spike: The Virus v the People: The Inside Story
Jeremy Farrar with Anjana Ahuja
Profile, £14.99, pp272

It cannot be easy keeping confidences when your whole scientific career has been predicated on the transparent sharing of data. But this is the bind that Jeremy Farrar, the director of the Wellcome Trust and a prominent government scientific adviser, found himself in on learning in January 2020 that Chinese scientists had isolated a novel coronavirus in Wuhan with an unusual constellation of genes.

Within days, Farrar, an infectious disease clinician by training,

had obtained the virus's genetic sequence and knew it was related to Sars, the cause of a major global outbreak in 2002-2003. And within weeks, Farrar knew it was being transmitted from person to person and had "the makings of a nightmare". More concerning still, Sars-CoV-2, as the virus came to be known, "seemed almost designed to infect human cells", raising the possibility it might have accidentally or deliberately escaped from a laboratory.

That revelation and the simultaneous realisation of its geopolitical implications thrusted Farrar into a twilight world of suspicion and moral conflict. "I would do things I had never done before: acquire a burner phone, hold clandestine meetings, keep difficult secrets... In hushed conversations, I sketched out the possibility of a looming global health crisis that had the potential to be read as bioterrorism."

Thus begins *Spike*, Farrar's riveting "inside story" of his efforts to warn the world of the looming pandemic and devise countermeasures, written with the help of the science journalist Anjana

Ahuja. As the head of one of the world's biggest philanthropic science funding bodies and a member of the government's Scientific Advisory Group for Emergencies (Sage), Farrar – or Sir Jeremy as he has been known since his knighthood in 2019 – is uniquely placed to draw back the veil and take us into the Whitehall sanctums where doubts are discreetly aired by advisers and key decisions made.

Farrar doesn't disappoint. Having spent the past 18 months keeping his counsel, *Spike* reads like a long-overdue political reckoning and settling of scientific scores. Appointing Dido Harding to run the UK's test, trace and isolate system was a "grave error... I could not see what skills she brought to the role", Farrar writes. On the question of who was responsible for the

Spike reads like a long-overdue political reckoning and settling of scientific scores

government's initial, ill-conceived herd immunity strategy, he exonerates both Sage and Dominic Cummings, suggesting instead that the idea for Covid-style "chickenpox parties" came from within No 10 and the government's behavioural insights team. Certainly, if chief scientific adviser Patrick Vallance, who floated the herd immunity strategy in an interview with the BBC on 13 March 2020, had come to Sage and said: "Our plan is to take it on the chin", Farrar insists "I would have resigned". He is similarly scathing about last summer's "eat out to help out" scheme, describing it as "a tinderbox" that lit the deadly second wave. Ditto the Oxford scientist Sunetra Gupta and other signatories of the Great Barrington declaration, whose proposal to allow the virus to sweep through the population while shielding elderly people Farrar dismisses as "ideology masquerading as science".

Nor does Farrar seek to evade his own blindspots. Though he was not present at the Sage meetings in February 2020 when Chinese-style lockdowns were first mooted, he acknowledges that the idea you could tell the citizens of mature European democracies not to leave their homes was met with "disbelief, including from me".

Farrar is similarly honest about his other biases and in a reflective passage on his initial willingness to entertain the laboratory conspiracy theory, he admits: "I had put two and two together and made five." But perhaps the bigger surprise, given the fact that in February 2020 Farrar

had lent his name to a controversial letter in the *Lancet* "strongly" condemning speculation about Covid's non-natural origins, is that he entertained the theory at all (in a rare oversight, Farrar and Ahuja fail to mention the *Lancet* letter).

I suspect these passages will prove the most controversial, particularly given the Biden administration's recent decision to reopen the lab leak investigation and the recent publication of a follow-up *Lancet* letter in which Farrar and other prominent scientists reaffirm their view that the weight of "credible", peer-reviewed scientific evidence points to a natural origin.

Certainly, as a long-time Farrar watcher (disclosure: some of my research has been supported by the Wellcome Trust and I've also interviewed Farrar for my podcast), I was astonished to learn that a month before the publication of the first *Lancet* letter Farrar had scheduled a confidential call with Anthony Fauci, the director of the US National Institute of Allergy and Infectious Diseases, to discuss the evidence for and against the lab leak theory, after which Farrar was still split 50-50. Equally astonishing is the revelation that he was so spooked by the possibility that the virus was human-made that he raised it with Eliza Manningham-Buller, the former head of MI5 and a Wellcome trustee (it was Manningham-Buller who advised Farrar to get a burner phone and beef up his security). Indeed, the most compelling passages of *Spike* are where Farrar, skilfully aided by Ahuja, takes us through the complex scientific case for and against the lab leak theory, as he wrestles with his conscience and who he should let in on the secret lest something ill should befall him. John le Carré couldn't have plotted it better.

Despite this, many readers may feel Farrar's conclusion is a bit of a cop-out – without access to the laboratory records, he says, we may never be able to definitively rule out the lab leak theory "but the simplest explanation remains the likeliest: nature plus bad luck". No less easy is the question whether Farrar would have done better to break ranks with Boris Johnson's government earlier. "Does staying in an advisory role mean being complicit in the outcomes of bad decisions?" he asks at one point.

I believe Farrar when he says he still doesn't know the answer, but after reading this searing indictment of the government's serial failures to follow the science, I can't be the only reader who wishes he'd written it sooner.

*Mark Honigsbaum is a medical historian and the author of The Pandemic Century. To order *Spike* for £13.04 go to [guardianbookshop.com](#) or call 020-3176 3837*

Picture books of the month

Little treasures in all shapes and sizes

From a giggly desert island to the humble hero of the Titanic, these illustrated tales will buoy up young minds, writes *Imogen Carter*

Nobody tells silly stories quite like bestselling picture book duo Sue Hendra and Paul Linnet. With characters ranging from Supertato, the sworn enemy of Evil Pea, to Bernard "No-Bot", the robot who can't find his bottom, the Brighton-based pair consistently deliver hilarious and fantastical tales spun out of everyday things. Their latest, *I Spy Island* (Simon & Schuster), the first in a new series, stars a giggly island and its residents, Bottle, Glove, Bird and Banana.

This happy bunch enjoy the simple things: playing games and splashing about in the sea. Then one day a rather haughty treasure chest washes up and starts demanding they all make Help! signs to attract

potential rescuers: "I'm far too important to stay here! I've got places to be!"

Before long, Treasure Chest is won over by island life and a heartwarming tale of friendship unfolds as the chest proves indispensable when a storm threatens to blow its pals away. It's a blast of sunshine in book form.

Two young siblings are also off on a madcap adventure, one sporting a flying hat, the other a saucepan helmet, in *We're Going to Find the Monster* (Puffin, 2 Sept) from *Noughts & Crosses* author Malorie Blackman and *Look Up!* illustrator Dapo Adeola.

There are echoes of Michael Rosen's seminal *We're Going on a Bear Hunt* as the pair journey over make-believe oceans and jungles in their house chanting "We're going to find the monster!". This quest has a zanier energy, though, and a deeper colour palette: one lovely image shows the shrunken siblings inside bubbles tumbling over their mum's bath. As Mum soaks obliviously

in her daisy print shower cap, cucumber slices on her eyes, the pair imagine they're above a lake trying not to disturb a "foamy fiend".

In *Bird's Eye View* (Templar, 5 Aug), Frann Preston-Gannon also conjures lakes, forests and cities to create a portrait of the world as seen through the eyes of an inquisitive white fledgling. The bird soars over the pages, witnessing how people can be kind and cruel, messy and clean, quiet and noisy, making this a thoughtful consideration of the complexity of human behaviour.

Picture books exploring emotions have multiplied since the pandemic began, but Britta Teckentrup's *When I See Red* (Prestel, 7 Sept) is notable for its artful approach to



FAR LEFT *We're Going to Find the Monster* by Malorie Blackman and Dapo Adeola. **Left:** *Bird's Eye View* by Frann Preston-Gannon and, inset, *I Spy Island* by Sue Hendra and Paul Linnet.

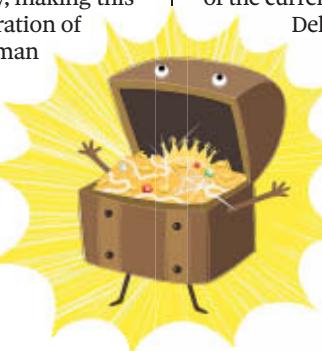
the theme of anger. As a young girl declares "I am furious", the imagery recalls Mark Rothko's red-and-black paintings of the late 1950s, all dark and brooding. This is less a story, more a poetic meditation on moods, and its earthy language suggests that it's natural to experience strong feelings: "I am hurricane, whirlwind, twister, typhoon. Thunderstorm, lightning, monsoon."

There are plenty of contenders, but of the current batch of books Flora Delargy's *Rescuing Titanic* (Quarto, 7 Sept) is probably the greatest visual feast. A sideways look at the sinking of the Titanic in 1912, it marries history and graphic novel-style illustrations to recount how the little

ship Carpathia saved 705 passengers from the "unsinkable" liner after racing to its rescue.

Delargy brilliantly condenses the history of both vessels and the key characters involved for a junior-age audience. She also covers the origins of maps, Morse code and more. But it's her exquisite artwork – her depictions of light hitting water, each ship's tiny details – combined with the filmic way she shows the story from multiple angles, that truly bring the past to life. Delargy's grandfather and great-grandfather worked in the Belfast shipyard where the Titanic was built and her connection to the story shines through. A triumphant debut – Delargy's style is as clear and confident as any of the major names simultaneously hitting the shelves.

To order any of the books for a special price go to guardianbookshop.com or call 020-3176 3837



Fiction

Woman at a loss for words

Paul
Daisy Lafarge
Granta, £14.99, pp336

Daisy Lafarge's debut novel – she's also published a poetry collection – won a Betty Trask award, open to novelists under 35. *Paul* takes the reader inside the head of a young woman who keeps finding herself involved with older men. Frances is a floundering graduate student, spending the summer in France; after parting ways with an academic she'd been helping with research (and sleeping with), she volunteers at a farm, and gets tangled up with its owner – the charming but manipulative 44-year-old Paul.

The novel explores how a certain feminine, British polite passivity can be taken advantage of, as Frances silently goes along with things other people expect of her. Lafarge underpins her heroine's drift with a convincing sense of helpless inevitability; Frances is so trapped in an invisible cage of people-pleasing and conflict avoidance, she doesn't know what she wants or even who she really is. As the affair grinds on, she literally loses her voice – it's easy for Paul to tell their story for her.

In truth, the blank, detached, listlessly glassy-eyed female protagonist feels a little wearily overfamiliar in contemporary fiction, but *Paul* is a worthy addition to the genre. And art fans get an extra game of spot-the-Gauguin reference: Paul is a modern-day version of the painter. His breezy "spiritual traveller" shtick – gushing about the less uptight culture of Tahiti and Vanuatu – rings extra alarm bells to anyone who knows anything about Gauguin's own time there.

Lafarge is also strong on the heady, time-stretching disorientation of travelling itself – of being plunged into situations, and struggling to figure them out; of being reliant on the kindness of strangers, and wondering what they might expect in return. She writes about the lush landscape and heat of the south of France with a sensual elegance and sense of foreboding that can verge on precious, but her debut is also highly readable – this novel draws you in as surely as Paul ensnares Frances. **Holly Williams**

To order *Paul* for £13.04 go to guardianbookshop.com or call 020-3176 3837

This Summer's blockbuster

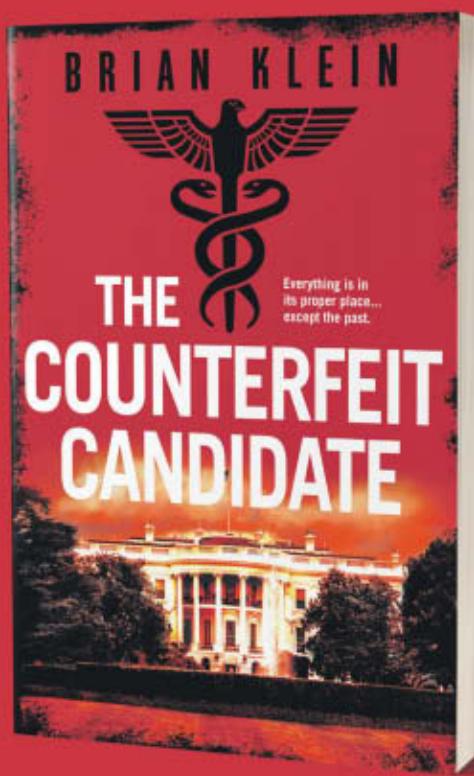
THREE CITIES.
THREE EVENTS.
ONE DARK POLITICAL CONSPIRACY.

'Brilliant'
Jeremy Clarkson

'A genius plot'
Freddie Flintoff

Out now in paperback,
ebook and audio.

Available on Amazon and in all good bookshops



Leïla Slimani

‘I had a choice: kill myself or become a writer’

The French-Moroccan novelist talks to Johanna Thomas-Corr about freedom, the value of lies and why she has chosen to write a trilogy based on her family history

Author Leïla Slimani, 39, grew up in Rabat, Morocco, and moved to Paris when she was 17. Her first novel, *Adèle*, a melancholy story about a nymphomaniac mother in her 30s, was published in France in 2014. In 2016, she was the first Moroccan woman to win France's most prestigious literary award, the Prix Goncourt, for her second novel, *Lullaby*, about a nanny who kills the baby and toddler in her care.

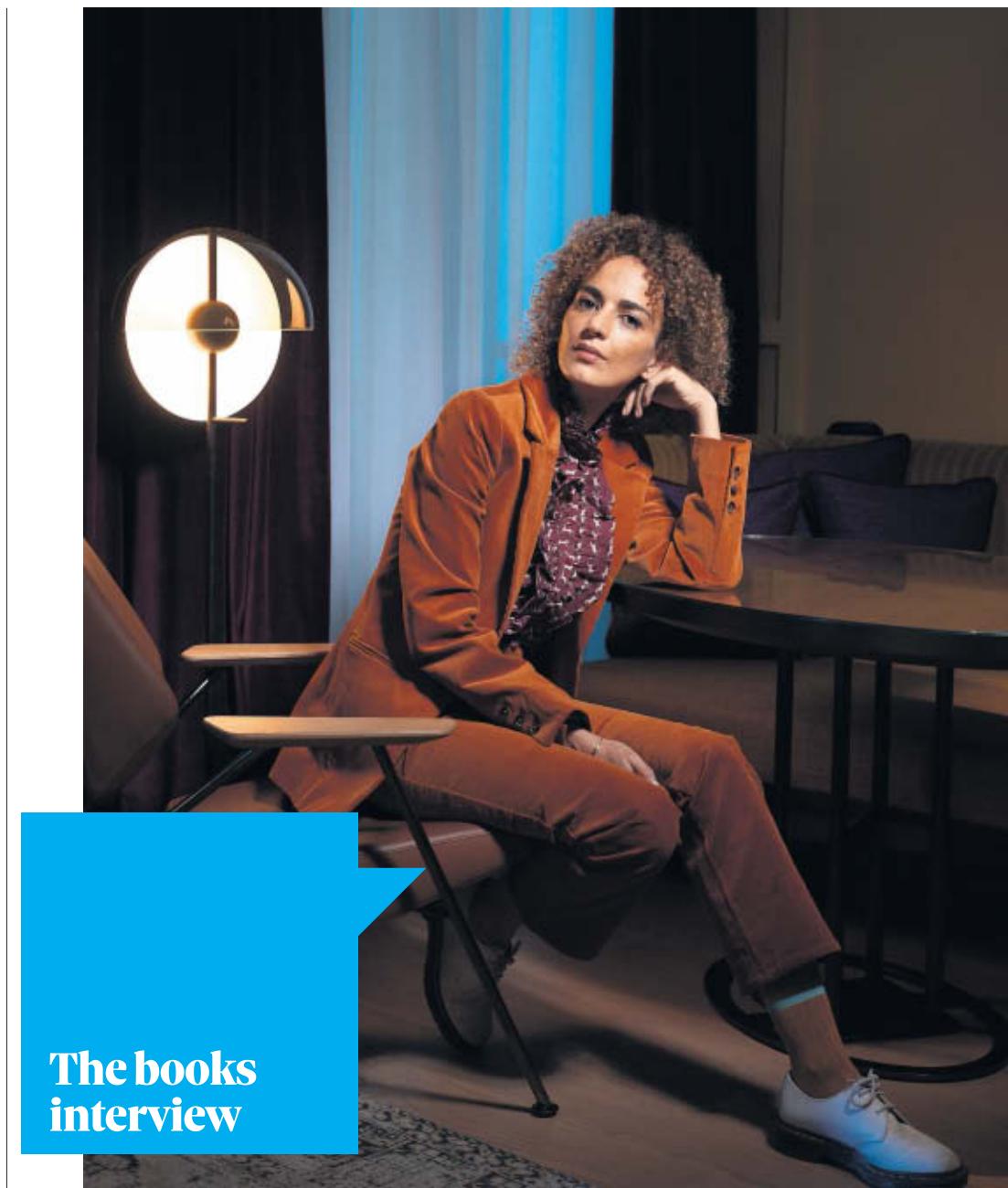
Last year, Slimani published a nonfiction book, *Sex and Lies*, a collection of intimate testimonies from Moroccan women about their secret lives. Her latest book, *The Country of Others*, is the first novel in a planned trilogy based on her family history. Set in the late 1940s and 50s, it centres on her maternal grandparents during Morocco's period of decolonisation. Slimani lives with her husband and two children in Paris.

Why did you want to write the history of your family?

After the Goncourt, I wanted to write something that was difficult because as an artist who had some congratulations, it's important to do something where there is the possibility of failing. I thought this idea of a trilogy would be interesting, because as a young girl, I read sagas. I loved the idea that you could follow a character from birth to death and see the evolution of a society. But this book comes also from a frustration, because growing up in Morocco, I read so many books from Britain, France, Russia and America and I thought, “I know a lot about them, but I feel they don't know much about my country.” People in the western world see us as only Muslim. It's very important to say: “We have a complicated history.”

Did you consider writing a saga about a different family?

No. I've always known it was going to be about my grandparents because when I was a child, my grandmother told me so many stories about herself and her marriage. I've always seen my grandparents as characters in a novel. My grandfather had a scar running down his belly. I asked him one day: “What is this scar?” and he said: “During the war, I had a fight



The books interview

Leïla Slimani photographed at Hotel le Ballu in Paris by Ed Alcock for the Observer.

with a tiger... in Germany.” I believed this story until I was 14! I was very lucky to have grandparents who told me lies.

Because it liberated you to become a storyteller?

Absolutely. And it made me understand that if I wanted to be free, if I wanted to have the life I've always longed for, I needed to tell stories. I'm someone who can get very frustrated because I would love to go everywhere, to have read every book and to have known every passion, but, of course, it's impossible unless you're a writer.

The setting and the structure of *The Country of Others* is a departure from *Lullaby* and *Adèle* but do you think you're returning to similar themes?

I think I'm always writing about women, domination, violence. My obsession is freedom: how can we be free and at the same time linked to one another as a wife, as a mother – and try

I would love to have read every book and to have known every passion’

to stay as an individual? I also write a lot about disillusionment. In my first book, *Adèle*, it was disillusionment about sex. In *Lullaby*, it was disillusionment about maternity. In my latest book, it is the disillusionment of exile and immigration.

Your books are very visceral and very unvarnished about sex. Did you find it hard to write in such a raw, immediate way about your family members?

The moment I began to write the book, they were not my grandparents, they were Mathilde and Amine. So I felt completely free to describe sexual feelings and scenes of violence because it's not

reality. You try to find the truth but it's not the truth you find in the court of a judge. It's the truth of emotion and credibility.

Is there a thematic arc to the trilogy? Is it about how women's lives change over three generations?

Yes. The second part is about my mother's generation [she was a surgeon] at the end of the 60s, her brother and my father [a government economist]. This generation wanted to change Morocco, wanted a revolution but they became bourgeois. This book will be about disappointment in yourself. The last book will be about immigration. It's set in 1999, the year I arrived in France. It will be about the rise of Islamism and terrorism, the fact that I feel that as a French Moroccan, I am betrayed by Islamists who share my background and, at the same time, by the racists in the west who think I'm something I'm not.

You've talked about disappointment. How do you think humans can survive the disappointment of life?

My first disappointment as a child came when I realised life was not how it is in the movies, that it was just... life. It was boring. I would study, probably marry, have children, go to the store and buy things. For me, I had a choice: kill myself or become a writer and have the life I have now. I didn't want the life of my parents or normal people.

And how would you survive disappointment if you weren't a writer?

I would become a very mean woman. Probably an alcoholic! I would bitch about everyone. I would be a very bad person!

What are you reading at the moment? What books are on your bedside table?

The Orientalist by Tom Reiss. I'm also reading Flannery O'Connor's *Wise Blood*. She is one of my favourite writers. It's an inspiration for the third book in the trilogy.

What's the last great book you read?

The Fact of a Body: A Murder and a Memoir by Alexandria Marzano-Lesnevich. A very troubling book and very clever.

Which authors writing today do you admire the most?

Ludmila Ulitskaya, Svetlana Alexievich, Zadie Smith and Chimamanda Ngozi Adichie. An author I really admire is Michel Houellebecq. I don't agree with his vision of the world but I think he is a great writer.

The Country of Others (translated by Sam Taylor) is published by Faber on 5 August (£14.99). To order a copy for £13.04 go to guardianbookshop.com or call 020-3176 3837

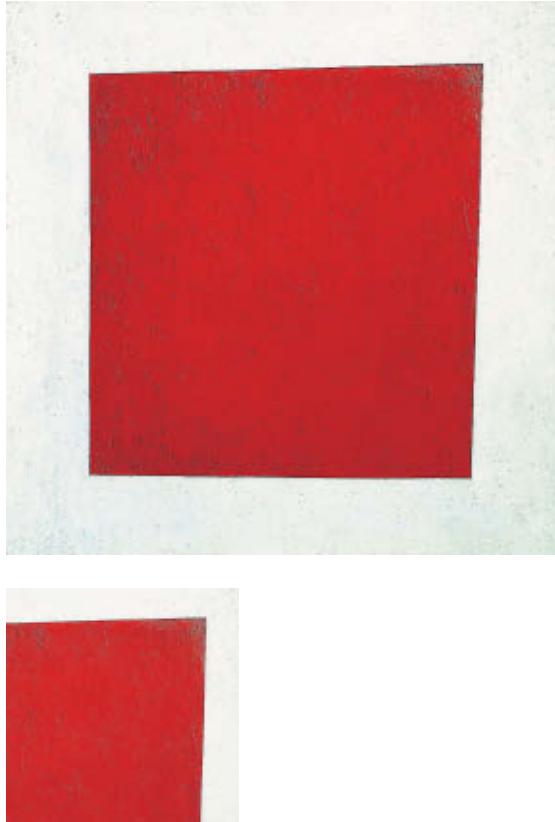
Puzzles

Guess the painting by Laura Cumming



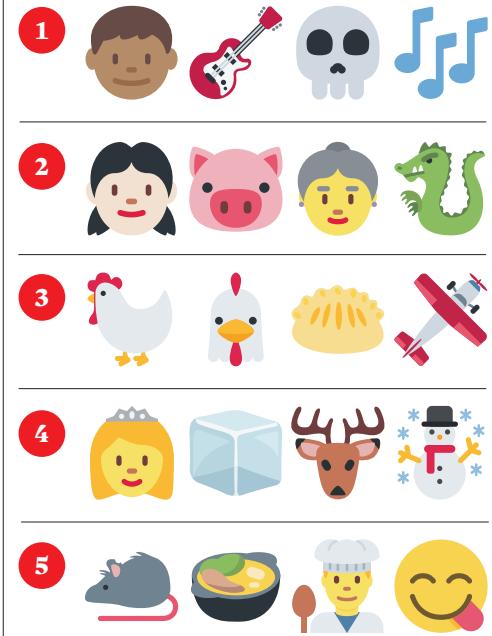
Last week's detail (below) showed a corner of the Russian artist Kazimir Malevich's *Painterly Realism of a Peasant Woman in Two Dimensions* – otherwise known internationally as *Red Square*. Malevich painted this revolutionary work in 1915, yet it still looks staggeringly new. Even after a century of abstraction nothing seems quite so radical as this outstandingly simple form – more parallelogram than square, in fact – leaping into scarlet life out of pure white space. It tilts eagerly forward into the future. The painting remains forever young.

This week's question:
Whose bosom is this (above)?
Answer next Sunday.



Emoji animation films

Guess the 21st-century animation film from the emoji symbols. Answers on page 47



Set by Killian Fox

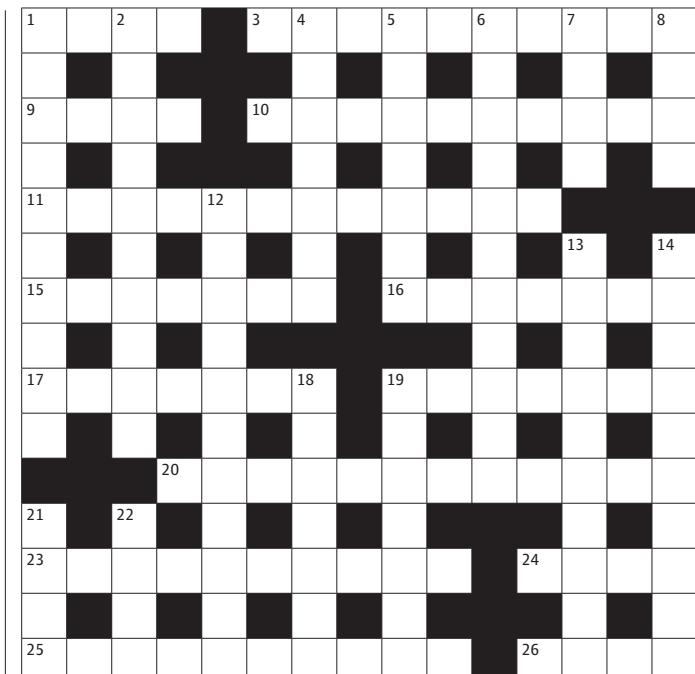
Everyman crossword No.3,902

Across

- 'Do OK in exam?' 'Dunno' (4)
- Everyman on cycling trip with odour, glimmering (10)
- Even so, setter is creature seldom seen (4)
- Romcom reboot 'timeless': any need of it? (3,4,3)
- Distracted wives romance soldier (12)
- Atop donkey is Greek millionaire (7)
- Recipients of 'horse' in jars not happy (7)
- Winged beast with rising stench, regularly in rage (7)
- Summer in France, sun hidden, snarl up lasting forever (7)
- OK ... oddjobber taking year to become reliable type (5-4,3)
- Scupper long tree (6,4)
- Source of music in Antipodes (4)
- Next, I reply clumsily, clumsily (10)
- Goddess seen in pigsties now and again (4)

Down

- Plan to spend a penny? (3-2-3-2)
- Wild Australian revelry (10)
- Football team runs, gets exasperated (7)
- Starters of duck egg fried, potato cake shortly put in microwave? (7)
- Islander to intone a critical review describing mineral deposit (11)
- Cockney's intoxicating, in a whirl (4)
- Pugs' playthings? (4)
- Resort trip a fiasco, I



confess (3,1,4,3)

13 Much champagne pours out without hint of restraint: great work! (6,4)

14 Guides plan a descent taking in waterside walks (10)

18 Theatre work ... um ... non-starter (2-5)

19 Essential to hooch, a naturally occurring liquid, primarily? (7)

21 It's a flipping fizzy wine (4)

22 Noisily rise, being peeved (4)

We regret to announce that, until further notice, we are unable to take entries or offer prizes for solvers of the Everyman weekly crossword.

Sudoku classic

		3	2					
8		7						3
	9						7	
	2		6		5			9
7								4
3			1					
	7	4	6		9	8	1	
		7	1					6
5								

Fill in the blank cells using the numbers 1 to 9.

Each number must appear just once in every row, column and 3x3 box.

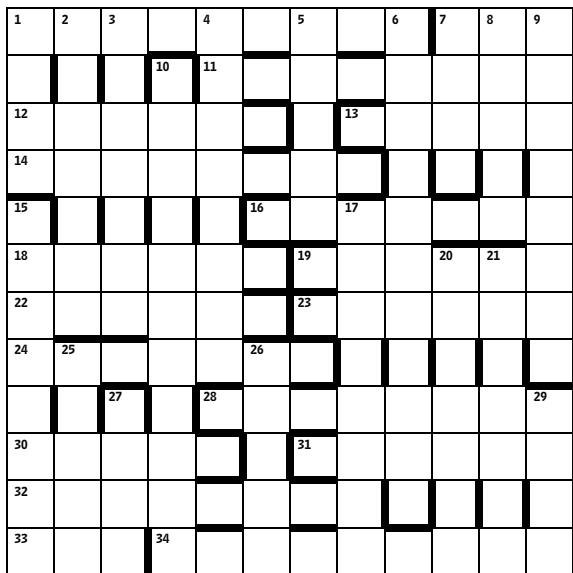
SOLUTION No.3,901



SUDOKU SOLUTIONS

5 9 1 2 4 8 3 7 6	3 7 6 4 5 8 1 9 2	4 8 1 2 6 9 5 3 7
6 8 3 7 1 5 1 9 4 2	2 7 4 6 3 9 8 1 5	2 9 5 3 7 1 6 4 8
2 6 9 8 2 7 4 1 3	3 6 8 9 1 7 2 6 4	5 6 9 8 2 5 1 3 9
7 4 6 8 7 5 9 3 6 8 7	8 2 3 1 4 6 7 5 9	8 2 3 1 4 6 7 5 9
1 4 7 9 3 5 2 8 6	9 1 2 4 6 3 5 8 7	7 5 8 6 1 3 9 2 4
4 3 9 5 8 7 1	6 3 2 5 1 3 9 4 6 9 3	1 6 7 3 9 2 4 5 8
8 2 5 1 7 4 6 9 3	7 5 8 6 1 3 9 2 4	9 1 4 7 8 2 3 6 5
1 6 7 3 9 2 4 5 8	7 5 8 6 1 3 9 2 4	9 1 4 7 8 2 3 6 5

Azed No. 2,563 Plain



Across

- Scottish bum, placed askew – he drank heavily (9)
- Old master having something to get barbecue going? Not quite (3)
- Is Frodo's last burden what shows constancy in volume? (8)
- Very drunk, ultimately blotto as usual (6)
- Flimsy beachwear, one has seaweed stuck to one (5)
- Like waves on the rocks, or a bore (8)
- Salad ingredient, great with eggs around (7)
- Where soldiers were billeted in event alongside the fleet? (6)
- Hot stuff disowned by band, not pro (6)
- Those from the ministry putting work unit into nick once (6)
- Male interrupting girl playfully is offensive (6)
- Aegises deployed in historic blockade (7)
- Milksop receives X in liqueficient manner (8)
- Like brands discontinued as part of main US trade (5)
- Wife on reflection to long for 2, 3 or 4? (6)
- Little old coin, Sun King's No. 2 on face (8)
- Party member sparing nothing in effort (3)
- Silt swirling with rains near on our roads? (9)

Down

- Heads for forest under shady cover, dingy (4)
- Sheep roaming wild catches cow up in the manner of a mate (7)
- Sink out of use? Pleased when it's restored (7)
- It's familiar to refiners of silver, making it hard with generous coating (8)
- For best effect it requires keeping one's hand in? Blimey, I think not (5)
- Misguided pleasantry about Hussite's opening idealistic social centre (11)
- Aussie mutt or cat pinching last scrap from kitchen (4)
- Business from abroad and so new (5)
- Marine creature, live when caught by tail (8, 2 words)
- Nasty sores I twice got following menu? Result of eating bad food (11)
- Old philosopher, form of Stoic absorbing what's current in Cambridge (8)
- Way of working is undoing for police force abroad (8)
- Principals in theatre hit overwhelmed by claps? (7)
- Copy page in antique, its first (7)
- Foreign gentleman framed by Veronese, mounted (5)
- Wild flower, green and pale (5)
- A bit like Jaques's schoolboy, beginning to lick inside cone (4)
- Cry of pain let loose by nithing? (4)

The Chambers Dictionary (2014) is recommended.

Azed No. 2,560 solution & notes

1	S	A	V	A	N	T	S	C	R	A	P	S
11	T	U	I	N	A	E	C	G	O	U	R	A
13	O	R	L	I	S	T	A	T	O	X	E	L
15	N	A	I	S	T	A	P	E	D	I	A	L
17	G	R	A	M	A	N	E	T	U	N	C	I
19	B	A	C	K	L	I	G	H	T	C	H	E
21	O	R	D	I	S	A	R	R	A	Y	S	
22	M	E	L	D	K	A	L	E	Z	U	N	I
24	B	A	Y	A	N	T	L	E	R	D	I	X
26	A	W	R	R	B	I	O	P	L	A	S	T
28	S	A	I	C	K	O	W	I	N	T	A	L
30	T	Y	C	O	O	N	S	T	R	E	N	E

Across 1, v(i)an(d) in sat; 14, s + tape dial; 15, 3 meanings; 17, hidden; ref. hooks and eyes; 32, anag. & lit.

Down 3, v iliac o; 6, sc a peg allows; 20, Aud(l) in cate (qv); 23, l + Y(O)ric(K); ref. Hamlet, 5, 1, 201.

Special announcement

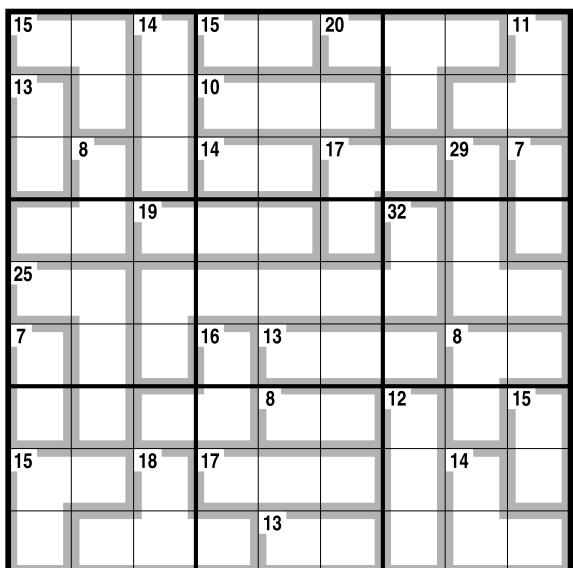
We regret to announce that, until further notice, we are unable to offer prizes for solvers of the Azed weekly crosswords. The special monthly Azed clue-writing competitions are not affected and will continue as normal. Entry rules for these will appear as usual.

Azed No. 2,560 competition results

BOMBAST

- M. Hodgkin** (82 Fitzjohn's Avenue, Barnet, Herts EN5 2HW): Bojo's beloved going nuts about bride-chamber at Number Ten – outdated stuff! (*bo(jo) + b in mast*).
- H. Freeman** (London NW4): A bit of tigerism encountered by Little Black Sambo in disarray? (*B + anag. + t & lit.*; ref. *children's story*).
- A. J. Wardrop** (London SW19): What's sometimes incendiary when deployed by leader of Tories? (*bomb as T, & lit.*).
- VHC D. & N. Aspland, M. Barley, J. A. Barker, R. J. Howlett, J. C. Leyland, M. Lloyd-Jones, P. W. Marlow, P. McKenna, C. G. Millin, J. Pearce, S. Randall, J. M. Rees, R. C. Teuton, J. R. Tozer, A. J. Varney, Mrs A. M. Walden, R. Zara.**

Killer by Godefroidus



Normal Sudoku rules apply, except the numbers in the cells contained within grey lines add up to the figures in the corner. No number can be repeated within each shape formed by the grey lines.

Emoji answers
1. Coco 2. Spirited Away 3. Chicken Run
4. Frozen 5. Ratatouille

Chess by Jonathan Speelman

Diagram 1

Caruana played 41Qc4? Can you see Black's vicious blow, which seized the advantage and later led to victory? (Answer at end).

The Fide World Cup is developing apace in Sochi with the usual carnage that a knockout tournament entails. The 50 top seeds joined the action in round two following a preliminary stage. With a pairing system of top v bottom, the very top guys are supposed to get an easy start, but while Magnus Carlsen breezed though but there was drama on both the next two boards. Fabiano Caruana's opponent, Susanto Megaranto, from Indonesia received a positive Covid test 15 moves into their first game (!) and had to retire – happily Caruana wasn't then forced to self-isolate; while Levon Aronian felt ill and was unable to play.

A little further down, the rating differences diminish and the most notable casualties were the eighth and ninth seeds, Alireza Firouzja and Lenier Dominguez. Firouzja drew both classical games and the first pair of rapidplay play-off games against the 15-year-old Uzbek star Javokhir Sindarov, but lost the second faster pair. Dominguez was playing Johongir Vakhidov, another Uzbek who spent a lot of time in this country pre-Covid. They drew both classical games, but Vakhidov won both rapidplay. The only English player, Ravi Haria, had an excellent first-round win against Russian Vadim Zvjaginsev, but then went out in the rapidplay to Frenchman Etienne Bacrot.

In round three, Carlsen won both games against his compatriot Aryan Tari, but Caruana drew the first game with Rinat Jumabayev from Kazakhstan and then lost the second – see diagram 1. Anish Giri, Shakhriyar Mamedyarov and Maxime Vachier-Lagrave all had to play-off. Mamedyarov and Giri both went out in the first pair of rapidplay games. MV-L went through after going all the way to Armageddon.

Baskaran Adhiban v Neuris Delgado

Sochi 2021
Nimzo-Indian Samisch Variation

1d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 f3 d5 5 a3

Bxc3+ 6 bxc3 c6 6... c5 is the main line.

7 e4 dxe4 8 fxe4 e5 If 8... Nxe4 9 Qg4

Nf6 10 Qxg7 White is a bit better.

9 Nf3 Qa5 10 Bd2 Nxe4 10... Bg4 11 Be2

Nbd7 is just about playable.

11 Bd3 Nxd2 12 Qxd2 Now 12... Nd7

13 0-0 0-0 13 Ng5 is unpleasant so Black decided to nick another pawn.

12... exd4? 13 0-0-0 14 Ng5

Diagram 2

14... f5?! Weakening a crucial diagonal, but alternatives were also miserable.

If 14... g6 15 Nxf7! Rxf7 16 Rxf7 Kxf7 17 Rf1+ Ke7 18 Qe2+ should give a winning attack.

14... h6 15 Nxf7! Rxf7 16 Qe2!

Qd8 17 Rxf7 Kxf7 18 Rf1+ Kg8 19 Qe4.

The toughest defence was 14... Nd7

15 Bxh7+ Kh8 16 Bd3 f6 when 17 Nh7

Rd8 18 Qf2 Qh5 19 cxd4 is strong but still potentially messy.

15 c5! Kh8 16 Qe2 Nd7 If 16... h6 17 Qe7 decides at once.

17 Nxf7! dxc3 18 Qh5 Qxc5+ 19 Kh1

Kg8 20 Bxf5 Qd5 21 Ng5 Nf6

Diagram 3

22 Qh7+! 22... Nxh7 23 Bxh7+ Kh8 24 Rxf8+ leads to mate so Black resigned.



1 Fabiano Caruana (to play) v Rinat Jumabayev



2 Baskaran Adhiban v Neuris Delgado (to play)



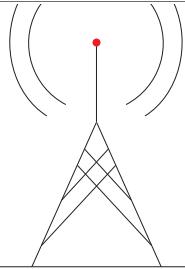
3 Baskaran Adhiban (to play) v Neuris Delgado

51 Qc3 Rdd5 52 Qe3 Ra5 53 Kg2 Rae5

54 Qd4 Rd5 55 Qe3 Rd3! Of course if now 56 Qxd3 Nf4+.

56 Qe1 Nf4+ 57 Kf2 Rgxf3 58 Qe4

Rg2+ and Caruana resigned.



Television

By Ammar Kalia

Films by
Jonathan Romney

The week's highlights

Today

Pick of the Day

David Attenborough's Dragons and Damsels

Sky Nature, 8pm

Dragonflies and damselflies have been around for 330m years, bearing witness to everything from the extinction of the dinosaurs to the industrial revolution. David Attenborough narrates this documentary, using high-speed cameras to chart the behaviour of the insects across one summer at a lake. We witness the common blue damselfly's heart-shaped coupling, before moving on to the magisterial emperor dragonfly.



The Widower

Sky Crime, 9pm

American Thomas Randolph has been married six times, but four of his wives have died in deeply suspicious circumstances, with the press dubbing him the Black Widower. This three-part series investigates Randolph's role in the deaths, beginning with his sixth wife Sharon, discovered dead by gunshot wound in 2008, prompting an in-depth police investigation into Randolph's past.

Professor T

ITV, 9pm

Ben Miller's fastidious Cambridge Prof Jasper Tempest continues his crime solving, aided by former student-turned-cop Lisa Donckers (Emma Naomi). In this week's episode, a librarian is poisoned and Miller is called in to help – a decision that ruffles some important feathers. AK

Film

The Square

(Ruben Östlund, 2017)

Film4, 12.50am

In this Cannes Palme d'Or winner from *Force Majeure* director Östlund, Claes Bang (later BBC's Dracula) plays the curator of a prestigious Stockholm gallery who finds himself facing a moral dilemma after his phone is stolen. This visually and comically exuberant film might be seen as scoring easy laughs about modern art, but it's done with outrageous brio. Bang squirms wonderfully behind the smoothie exterior, especially when tangling with Elisabeth Moss's spiky journo, while A-list motion-capture performer Terry Notary has a show-stopping moment as a performance artist terrorising a roomful of gala patrons. If you're a high-up at Tate Modern, say, you might want to watch this from behind your sofa. JR

Monday

Pick of the Day

How to Save a Grand in 24 Hours

Channel 4, 8pm

Anna Richardson and her money-saving experts are back for a second season of tips to help families curtail their spending. In tonight's opening episode, we are at the Blackburn home of the Barton-Wilkinsons, who have been hit hard by the pandemic and left with £9,000 of credit card debts. Chef Gary Usher aims to slash their £1,300 monthly food bill with a series of cheap and nutritious meals, while Peachy Clean teaches cleaning hacks.



Taken: Hunting the Sex Traffickers

Channel 4, 9pm

This insightful and predictably challenging series on the work of a covert police unit attempting to bring down a South American sex trafficking ring continues. The officers begin visiting brothels this week, meeting the women who have been exploited and trying to convince them to give evidence to help bring down the gang's leader.

Born to Be Wild

BBC Scotland, 8pm

This week at the SSPCA rescue centre, wildlife assistant Juanita is given the task of rearing a brood of tiny orphaned squirrels who can barely open their eyes, while a pair of boisterous orphaned gannets, Noodles and Big Mac, are proving a challenge for seabird carers Gaby and Kaniz. AK

Film

Unsane

(Steven Soderbergh, 2018)

Film4, 9pm

Soderbergh's psychological thriller requires the viewer to take many leaps of faith, but is held together by a terrific, tough lead from Claire Foy. She plays a woman who hopes to get over a trauma by visiting a therapist at a clinic. Instead, she finds herself interned in a mental ward, with no immediate way out, as every attempt to convince the authorities that she is sane gets her into ever deeper water. The film sets up a coolly Kafkaesque nightmare, underscored by a critique of America's corporate mental health system, but eventually leaps into gothic excess. The director's own camerawork, using an iPhone 7 Plus, makes it one for melodrama lovers and fans of his tireless experimental streak. JR

Tuesday

Pick of the Day

Secrets of the Museum

BBC Two, 8pm

The second episode of this series going behind the scenes at the V&A crosses the capital this evening for a visit to the organisation's sister venue, the Museum of Childhood in Bethnal Green. The building is about to undergo a major refurbishment but first its collection of 30,000 toys and games must be carefully moved, including beloved teddy bear Little Tommy Tittlemouse. Back in SW7, curator Tim hangs a series of 10-metre paintings for a new exhibition on the artwork of Iran.



Bake Off: The Professionals

Channel 4, 8pm

The British baking pro competition comes to an end after weeks of showstoppers collapsing, chocolate melting, and harsh remonstrations from judges Benoit Blin and Cherish Finden. Tonight the remaining teams must make chocolate hats that they have to wear and model themselves, before creating an awards ceremony banquet to feed 60 people, in just seven hours.

India's Rape Scandal

Channel 4, 10pm

Reporter Ramita Navai investigates the horrifying statistic that 70 Indian politicians are currently facing charges of crimes against women, including eight of rape. She focuses on two controversial rape cases, speaking to the families involved about how they have faced intimidation to stay silent. AK

Film

It Always Rains on Sunday

(Robert Hamer, 1947)

Talking Pictures TV, 3pm

A sexually tense piece of British romantic realism – and one of the absolutely great London films – from Ealing mainstay Hamer (*Kind Hearts and Coronets*). Set in Bethnal Green, it stars Googie Withers as Rose, a married woman who receives a surprise visit from her old boyfriend Tommy (John McCallum), on the run from prison and looking for a place to hide. As a panorama of postwar East End lives takes shape around her – by way of a character cast including Alfie Bass, Hermione Baddeley and Gladys Henson – Withers excels as a heroine whom you might see as a template for the tough working-class women of later British TV soap opera. Blighty's own Anna Magnani, if you will. JR

Wednesday

Pick of the Day

Fake or Fortune?

BBC One, 9pm

Fiona Bruce and art historian Philip Mould return for a new series of their art-sleuthing show, working out each week whether a discovered work could be a priceless original or a cheap copycat. Veering from their usual medium of paintings, this week Bruce and Mould find an abstract sculpture in a Norfolk garden, which they think could be by Henry Moore. Mould travels to Moore's home and studio in Hertfordshire to look through his vast catalogue of works.



Chris Packham : The Walk That Made Me

BBC Two, 8pm

Armed with a 360-degree camera, Chris Packham revisits a natural setting that provided much-needed solace during his youth: the River Itchen in Hampshire. As he wanders, he recounts how coming here helped him deal with the isolation he experienced after being diagnosed with Asperger syndrome as a child.

Morecambe & Wise: The Lost Tapes

ITV, 9pm

As part of this archive-raiding series exploring the lesser-seen works of British comic greats, we analyse the genius of Eric Morecambe and Ernie Wise, unearthing their first show for BBC One in 1970 while famous fans explore their legacy. AK

Film

Angel Face

(Otto Preminger, 1952)

GREAT! movies classic, 5.20pm

Robert Mitchum plays a Los Angeles ambulance driver who gets entangled with Jean Simmons as a rich girl with serious daddy issues. She is Diane Tremayne, daughter of an expat English writer, and what she wants, she gets – in this case, Mitchum's Frank in thrall. As Diane's complex personality unfolds, the film turns from noir romance to courtroom drama to dark psychological case study, before its startling sign-off. Simmons's gamine fatale is an extraordinary performance, all the more troubling for the vulnerability, delicacy and deceptiveness suggested by the title. Mitchum is at his most languidly untroubled, while Herbert Marshall, as Treymaine Senior, takes the "effete Brit" archetype to reliable new limits. JR

Thursday

Pick of the Day No Body Recovered

ITV, 9pm

When Carmarthenshire father of three Mike O'Leary disappeared in January 2020, a missing persons search was soon elevated into a murder investigation when it was revealed that he had been having an affair with the wife of a local builder, Andrew Jones. This documentary speaks to the officers involved and O'Leary's family, charting how the lack of a body produced huge challenges in finding enough evidence to convict Jones, who was also the last person to see O'Leary alive.



Yorkshire Firefighters

BBC Two, 8pm

This four-part series goes behind the scenes at the West Yorkshire fire and rescue service, beginning in the run-up to Bonfire Night 2020. Firefighters are wondering what impact the year's lockdowns might have on the night's events but an enormous tyre fire in Bradford city centre soon prompts a declaration of a major incident, as the firefighters struggle to contain the toxic blaze.

Can I Improve My Memory?

Channel 4, 8pm

Sandi Toksvig's celebrity memorisers reach the penultimate challenge in their month-long quest to drastically improve their capacity for remembering random facts. Tonight's task is a number-heavy one, as the semi-finalists must recall everything from US Presidents to dates and statistics. AK

Film

Bait

(Mark Jenkin, 2019)

Film4, 12.35am

A surprise British arthouse hit from Cornish writer-director Jenkin, *Bait* uses a DIY aesthetic to terrific effect, in his story of two brothers affected by the decline in Cornwall's fishing industry and an influx of part-time residents. Edward Rowe plays Martin, now selling his catch door to door while his brother runs tourist trips. Meanwhile, urban incomers the Leights stir tensions to boiling point. Jenkin shot on black and white 16mm with a wind-up Bolex camera, and processed the film himself using materials including coffee and washing soda. The result infuses the film – right down to the grain – with a nervy crackle, matched to a punchy, staccato editing style. Spiky, individual and as snappy as a pissed-off lobster. JR

Friday

Pick of the Day

King Gary

BBC One, 9.30pm

Self-proclaimed "geezer diva" Gary King (Tom Davis) and his wife Terri (Laura Checkley) are back for a second series of shenanigans from Butterchurn Crescent. It's Gary's neighbour's funeral but he has other serious matters to deal with – namely, finding out who has been filling his skip with their junk. A recce to dodgy Charlton Avenue soon has disastrous consequences, not least for Terri, who is struggling to get her scented candle business off the ground.



BBC Proms: First Night of the Proms

BBC Two, 8pm

Marking the 150th anniversary of the Royal Albert Hall, tonight's opening concert for the 2021 edition of the BBC Proms sees the BBC Symphony Orchestra and principal guest conductor Dalia Stasevska play through Vaughan Williams's *Serenade to Music*, as well as the world premiere of James MacMillan's *When Soft Voices Die*.

Say Yes to the Dress Lancashire

TLC, 8pm

Reality star and former Atomic Kitten Kerry Katona begins the third season of this American spin-off, as Gok Wan convinces her to embrace the romance ahead of her fourth wedding and ignore the nay-sayers when it comes to choosing a lavish dress. Meanwhile, Kristen tries to spark her glittery side. AK

Film

Why Don't You Just Die!

(Kirill Sokolov, 2018)

Film4, 11.15pm

Most Russian films seen here are strictly arthouse – this one is strictly not, although Russia has been making its own ruthless gangland thrillers since the 1990s. Broad, brash and brutal, this stars Aleksandr Kuznetsov as Matvei, a young tough in a Batman hoodie, who is persuaded by his girlfriend Olya (Evgeniya Kregzhde) to kill her father. Papa (Vitaly Khaev) proves to be bullish, indestructible and more murderous than Matvei could ever dream of. Writer-director Sokolov's debut caused a stir on the festival circuit, and critics drew parallels with Tarantino, the Coens, the Wachowskis, Sergio Leone, you name it. Black and very bloody humour, highly choreographed: comic-strip violence of the vodka-steeped variety. JR

Saturday

Pick of the Day

The Rolling Stones: Rock and Roll Circus

Sky Arts, 9pm

Filmed before a studio audience for a 1968 BBC special, the performance documented in this film captures the Stones at their surly, stoned, saturnine peak. In fact, to watch it is to see the emergent tropes of a certain kind of rebel-rock being codified before your eyes. The original Stones line-up is augmented by the likes of Marianne Faithful, the Who and John Lennon, caught wiggling out furiously to *Sympathy for the Devil*. Thrilling. PH



The Void

ITV, 8pm

Saturday night TV wouldn't be complete without an absurd obstacle course gameshow. So thank goodness for this enjoyably daft big-money contest hosted by Ashley Banjo and Fleur East in which contestants (tonight including a man who can't swim) attempt challenges while hovering over the Void – a tank holding 520,000 litres of water.

Hollywood Icons: Patrick Swayze

Channel 5, 9pm

The readers of *People* magazine voted him Sexiest Man Alive in 1991. But there was always more to the Texan heart-throb than a pretty face – as this profile shows, Swayze played heroic romantic leads but also thrived in more complex, troubling roles such as his paedophile motivational speaker Jim in *Donnie Darko*. PH

Film

Towed in a Hole

(George Marshall, 1932)

Talking Pictures TV, 4pm

Joy unbounded – a Laurel and Hardy triple, with 1938's *Blockheads* the centrepiece at 4.25pm, rounded off by *The Finishing Touch* (1928) at 5.35pm. In *Blockheads*, Stan is the first world war soldier who guarded his trench for 20 years after Armistice, and returns home to cause havoc for Ollie. *Blockheads* features two of Hollywood comedy's great Irascibles – bearded Scottish-born James Finlayson and glowering heavy Billy Gilbert. The third scowler, a cop in *The Finishing Touch*, is Edgar Kennedy, later an antagonist of the Marx Brothers, and known in the business as "Slow Burn" – though Finlayson fans might contest who was the champion at that technique of finely modulated rage. JR

Radio

By Stephanie Billen

Picks of the Week

"In between" is where it gets interesting according to jazz drummer Art Blakey, featured in a new series of archive interviews, *The Lost Tapes* (Sunday, Jazz FM, 9pm). He is talking about the tendency of jazz musicians to play just slow, medium or fast. "This is bad because there's other tempos," he says, going on to explain how exploring Afro-Cuban rhythms or having an instrument play slightly ahead of the others can help musicians "keep in between". Hosted by Helen Mayhew, this three-part series in conjunction with the National Jazz Archive also includes Oscar Peterson and Sarah Vaughan, all recorded by journalist Les Tomkins.

New Storytellers (Monday, Radio 4, 1.45pm), showcasing the winners of the 2021 Charles Parker prize for best student radio feature, begins with a tribute to Parson's Pleasure, a famous male-only nude bathing site in the University Parks at Oxford. Cultural historian George Townsend reveals how for 400 years until its closure in the early 1990s, it inhabited a "grey area" as both a rather conservative centre for muscular Christianity and a place for gay cruising frequented by some of the most marginalised in society. Student producer Hunter Charlton creates plenty of elegiac atmosphere through poetry, music and sound effects.

Could it be that the missing passengers from a wrecked plane are in some kind of limbo, "not present in this realm or the next?" A professional psychic thinks she can help cynical aviation lawyer Rory (Ben Daniels) solve the mystery of Flight 702 in a gripping new run of *Passenger List* (Monday, Radio 4, 2.15pm). Kaitlin, the young investigator of the thriller's first season, has now disappeared herself but her research may yet prove invaluable.

Hold on to your teddies as an Edinburgh comedy award-winning performer offers unsettling late-night standup in *Jordan Brookes On...* (Wednesday, Radio 4, 11pm). With the help of audio description, we can visualise Brookes in his underpants in front of a fire talking about his "flipflop" period aged 12 when he was not sure whether he wanted to be a child or an adult – a dangerous time indeed, particularly for the wide-eyed cuddly toys he dragged in and out of the loft.



Jordan
Brookes: teddy
time. Murdo
MacLeod/
the Guardian

Monday 26



Born to Be Wild
BBC Scotland, 8pm
Kaniz and Gaby
struggle with a pair
of feisty gannets

BBC One**BBC Two****ITV****Channel 4****Channel 5****BBC Four**

6.0 **Olympic Breakfast** (T) Coverage of diving, canoeing, archery, Taekwondo and rugby sevens. **9.0** **Olympics 2020** (T) Hazel Irvine and Gaby Logan present coverage of day three. **12.0** **News and Weather** (T) **12.30** **Regional News and Weather** (T) **12.45** **Olympics 2020** (T) Artistic gymnastics, Taekwondo, fencing, table tennis and hockey. **3.0** **Olympics 2020** (T) Day three highlights. **6.0** **News and Weather** (T) **6.30** **Regional News** (T) **7.0** **The One Show** (T)

7.30 **Olympics 2020: Today at the Games** (T) With Clare Balding and Alex Scott. **9.05** **EastEnders** (T) Mick finds out that Nancy and Zack are still seeing each other. **9.30** **Would I Lie to You?** (T) (R) With Stephen Hendry, Laura Whitmore, Chris McCausland and Maisie Adam.

10.0 **News** (T) **10.25** **Regional News** (T) Weather **10.35** **Olympics 2020** (T) Day four in Tokyo, with the women's triathlon getting under way, plus rowing and swimming finals and Germany v Great Britain in the men's hockey pool stage. **4.0** **Olympics 2020**. Dan Walker and Sam Quek introduce the table tennis.

6.45 **Pointless** (T) (R) **7.30** **The Repair Shop** (T) (R) **8.30** **The Week in Parliament** (T) **9.0** **News** (T) **10.0** **News** (T) **12.0** **Olympics 2020** (T) The gymnastics men's team final from the Ariake Gymnastics Centre. **12.45** **Bargain Hunt** (T) **1.30** **Money for Nothing** (T) (R) **2.15** **The Farmers' Country Showdown** (T) (R) **2.45** **Escape to the Country** (T) (R) **3.30** **Celebrity Antiques Road Trip** (T) (R) **4.30** **Flog It!** (T) (R) **5.15** **Pointless** (T) (R) **6.0** **House of Games** (T) (R) **6.30** **Animal Park** (T) **7.0** **Gold Town** (T)

8.0 **Only Connect** (T) Victoria Coren Mitchell presents. **8.30** **University Challenge** (T) Jeremy Paxman hosts. **9.0** **Olympics 2020: Extra** (T) Jeanette Kwayke presents highlights from day three of the Olympic Games, which included the men's triathlon and men's artistic gymnastics team final.

10.0 **The Big Asian Stand-Up** (T) (R) (2/2) Nish Kumar showcases Asian comedic talent. **10.30** **Newnight** (T) Weather **11.15** **Secrets of the Museum** (T) (R) (1/6) Items kept behind closed doors at the V&A museum in London. **12.15** **Countryfile** (T) (R) **1.10** **Frontline Fightback** (T) (R) **1.55** **Weather** **2.0** **News** (T)

6.0 **Good Morning Britain** (T) **9.0** **Lorraine** (T) **10.0** **This Morning** (T) **12.30** **Loose Women** (T) **1.30** **News** (T) **1.55** **Local News** (T) **2.0** **Dickinson's Real Deal** (T) (R) **3.0** **Tenable** (T) (R) **3.59** **Local News and Weather** (T) **4.0** **Tipping Point** (T) (R) **5.0** **The Chase** (T) (R) **6.0** **Local News** (T) **6.30** **News** (T) **7.0** **Emmerdale** (T) April is distraught, Ben apologises to Liv, and Aaron's anger rises. **7.30** **Coronation Street** (T) James and Michael's day of fun ends in arrest.

8.0 **James Martin's Islands to Highlands** (T) The presenter is joined by Monica Galetti in Oxford. **8.30** **Coronation Street** (T) Michael urges James to lodge a complaint. **9.0** **Long Lost Family** (T) A woman brought up by adoptive parents looks for her birth family.

10.0 **News** (T) **10.30** **Local News** (T) **10.45** **Robson and Jim's Icelandic Fly-Fishing Adventure** (R) **11.45** **Monster Carp** (T) **12.35** **All Elite Wrestling: Dynamite** (T) **1.25** **Shop: Ideal World** **3.0** **FYI Extra** **3.15** **Lingo** (T) (R) **4.05** **ITV Nightscreen** **5.05** **Tipping Point** (T) (R)

6.0 **Countdown** (T) (R) **6.40** **Mike & Molly** (T) (R) Double bill. **7.25** **Everybody Loves Raymond** (T) (R) Triple bill. **8.40** **Frasier** (T) (R) Double bill. **9.40** **The Big Bang Theory** (T) (R) Triple bill. **11.05** **Simpsons** (T) (R) Double bill. **12.05** **News** (T) **12.10** **Posh Pawnbrokers** (T) (R) **1.10** **A New Life in the Sun** (T) (R) **2.10** **Countdown** (T) **3.0** **Find It, Fix It, Flog It** (T) **4.0** **A Place in the Sun** (T) (R) **5.0** **Couples CDWM** (T) (R) **6.0** **Simpsons** (T) (R) **6.30** **Hollyoaks** (T) (R) **7.0** **News** (T) **7.55** **Political Slot** (T)

8.0 **How to Save a Grand in 24 Hours** (T) New series. Anna Richardson comes to the aid of a family of three in Blackburn. **9.0** **Taken: Hunting the Sex Traffickers** (T) The police visit brothels to meet the women who are being exploited, but none is willing to give evidence.

10.0 **24 Hours in Police Custody: Murder in the Woods** (R) (2/2) The police have trouble building their case. **11.05** **999: On the Front Line** (R) **12.05** **Kitchen Nightmares USA** (T) (R) **1.0** **Couples CDWM** (T) (R) **1.50** **Bake Off: The Professionals** (T) (R) **2.45** **Food Unwrapped** (T) (R) **3.15** **Extraordinary Escapes** With Sandi Toksvig (R)

6.0 **Milkshake!** **9.15** Jeremy Vine (T) **11.15** **Room to Improve** (T) Double bill. **12.20** **News** (T) **12.25** **Ben Fogle: New Lives in the Wild** (T) (R) **1.15** **Home and Away** (T) (R) **1.45** **Neighbours** (T) **2.15** **FILM** **Pretty Little Killer** (Sam Irvin, 2018) (T) Thriller starring Heather Morris. **4.0** **Bargain-Loving Brits in the Sun** (T) (R) **5.0** **News** (T) **5.30** **Neighbours** (T) (R) **6.0** **Home and Away** (T) (R) **6.30** **News** (T) **7.0** **999: Motorway Emergency** (T) (R) Pedestrians are spotted walking on the M1.

8.0 **Traffic Cops** (T) An insight into the working life of officers patrolling the nation's roads. **9.0** **Call the Bailiffs: Time to Pay Up** (T) Following enforcement agents as they execute High Court writs on behalf of people who want money they are owed.

10.0 **Casualty 24/7: Every Second Counts** (T) (R) **11.05** **Ambulance: Code Red Uncut** (T) (R) **12.05** **Adults Only: Paid to Be Naked** (T) (R) **1.0** **The Live Casino Show** (T) **3.10** **The Dog Rescuers** With Alan Davies (T) (R) **4.0** **My Mum's Hotter Than Me!** (T) (R) **4.45** **Wildlife SOS** (T) (R)

7.0 **The Joy of Painting** (T) (R) Western civilisation's love affair with Greek art. Last in the series. **7.30** **Coastal Path** (T) (R) **4.45** **Paul Rose** visits the coastline of south Devon, taking a snorkelling trip around Burgh Island and takes a ride on the Dartmouth to Paignton steam train.

8.0 **Beirut: An Art Lovers' Guide** (T) (R) Janina Ramirez and Alastair Sooke explore the capital of Lebanon. **9.0** **Arena: Kusama – Infinity** (T) (R) A profile of Japanese artist Yayoi Kusama, whose work – including her much-visited Infinity Mirror Room installations – defies classification.

10.10 **Abstract Artists in Their Own Words** (T) (R) **11.10** **Size Matters** (T) (R) **2.2** Hannah Fry imagines a world in which things are smaller.

12.10 **Big Sky, Big Dreams, Big Art: Made in the USA** (T) (R) **1.10** **World War Speed: The Drugs That Won WWII** (T) (R) **2.05** **Coastal Path** (T) (R) **2.35** **Beirut...** (T) (R)

Other channels

Dave
6.0am **Teleshopping**
7.10 **Detroit Steel** **8.0**
American Pickers **9.0**
Celebrity Storage
Hunters **10.0** American Pickers Double Bill **12.0**
Border Force: America's Gatekeepers **1.0** Top Gear: Top Fails Double Bill **3.0** Rick Stein's Road to Mexico **4.0** Top Gear Double Bill **6.0** Eddie Eats America Double Bill **7.0**
Richard Osman's House of Games **7.40** Would I Lie to You? **8.20** QI **9.0**
Travel Man: 48 Hours in New York/Helsinki **10.0** Big Zuu's Big Eats **10.40** Famalam **11.10**
Taskmaster **12.15** Mock the Week **12.55** Would I Lie to You? **1.35** QI **2.20**
Big Zuu's Big Eats **2.55**
Insert Name Here Double Bill **4.0** Teleshopping

Film4
11.0am **Film** The Perfect Catch (2005)
1.10 **Film** Crack in the World (1965) **3.05**
FILM Baby Boom (1987)
FILM Paddington (2014) **7.05** **FILM** Big Momma's House (2000)
9.0 **FILM** Unsane (2018)
11.0 **FILM** Maze Runner: The Death Cure (2018)
1.50 **FILM** Leaning Into the Wind (2017)

ITV2
6.0am **Totally Bonkers**
Guinness World Records

6.30 You've Been Framed! Gold **7.0** The Ellen DeGeneres Show **8.0** **Emmerdale** **8.30** Coronation Street **9.30** Ellen's Game of Games **10.30** Dress to Impress **11.30** The Cabins **12.30** **Emmerdale** **1.0** Coronation Street **2.0** Supermarket Sweep **3.0** Dress to Impress **4.0** The Cabins **5.0** You've Been Framed! Gold Double Bill **6.0** Celebrity Catchphrase **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Love Island **10.05** The Emily Attack Show **10.50** Family Guy Double Bill **11.45** American Dad! Double Bill **12.40** Crossing Swords Double Bill **1.40** Bob's Burgers Double Bill **2.30** Superstore Double Bill **3.20** ITV2 Nightscreen **3.30** Teleshopping

More4
8.55am **Vintage Gems**
9.15 Heir Hunters **10.05** Find It, Fix It, Flog It Double Bill **12.10** Car SOS **1.10** Emergency Helicopter Medics **2.15** Four in a Bed: Five episodes. **4.55** Grand Designs New Zealand **5.55** The Supervet **6.55** Escape to the Chateau: Make Do and Mend **7.55** Grand Designs **9.0** Full Bloom **10.0** Billion Pound Cruise **11.0** Out of 10

Sky One
6.0am **Futurama**
Double Bill **7.0** Dogs With Extraordinary Jobs **8.0** **Monkey Business**
Double Bill **9.0** Motorway Patrol Double Bill **10.0** **Motorway Stop, Search, Seize** **11.0** NCIS: LA Double Bill **1.0** Hawaii Five-0 Double Bill **3.0** Magnum PI **4.0** Modern Family Double Bill **5.0** The Simpsons **5.30** **Futurama** Double Bill **6.30** The Simpsons **7.0** The Simpsons **7.30** The Simpsons **8.0** Rob & Romesh v Team GB: Part 2 **9.0** **FILM** Beverly Hills Cop II (1987) **11.0** Manifest **12.0** Breeders **12.30** The Force: North East **1.30** Road Wars Double Bill **3.0** Hawaii Five-0 **4.0** Stop, Search, Seize **5.0** Magnum PI

Sky Atlantic
6.0am **Arts Uncovered**: Gary James McQueen **6.20** Spartacus **8.45** Tales of the Unexpected Double Bill **9.45** **FILM** Big Momma's House (2000)
9.0 **FILM** Unsane (2018)
11.0 **FILM** Maze Runner: The Death Cure (2018)
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11.

Tuesday 27



Bake Off: The Professionals
Channel 4, 8pm
The grand final, featuring chocolate hats and a gourmet banquet

BBC One

BBC Two

ITV

Channel 4

Channel 5

BBC Four

6.0 Olympic Breakfast (T) Dan Walker and Sam Quek present coverage of day four. 9.0 Olympics 2020 (T) Featuring the team dressage and the women's artistic gymnastics team event. 12.0 News and Weather (T) 12.30 Regional News and Weather (T) 12.45 Olympics 2020 (T) Hazel Irvine and Gabby Logan present artistic gymnastics and Taekwondo coverage. 3.0 Olympics 2020 (T) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 The One Show (T)	6.35 Beechgrove (R) 7.05 Pointless (R) 7.50 Sign British Railway Journeys (R) 8.20 The Yorkshire Dales (R) 9.0 News at 9 10.0 News 12.0 Olympics 2020 12.45 Bargain Hunt (R) 1.30 Money for Nothing (T) 2.15 The Farmers' Country Showdown (T) (R) 2.45 Escape to the Country (T) (R) 3.30 Celebrity Antiques Road Trip (T) 4.30 Flog It! (T) 5.15 Pointless (T) 6.0 House of Games (T) (R) 6.30 Animal Park (T) 7.0 Great Australian Railway Journeys (T) (R)	6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.0 News (T) 1.20 Local News (T) 1.30 ITV Racing Live: Glorious Goodwood (T) Coverage of day one of the festival, including the 3.35 Goodwood Cup, two handicaps at the beginning and end and races at 2.25 and 3pm. 4.30 Tipping Point: Best Ever Finals (T) 5.0 The Chase (T) 6.0 Local News (T) 6.30 News (T) 7.0 Emmerdale (T) 7.30 Wild China With Ray Mears (T) (3/7) A visit to Sichuan.	6.0 Countdown (T) (R) 6.40 Mike & Molly (T) (R) Double bill. 7.25 Everybody Loves Raymond (T) (R) Triple bill. 8.45 Frasier (T) (R) Double bill. 9.45 The Big Bang Theory (T) (R) Triple bill. 11.05 The Simpsons (T) (R) Double bill. 12.05 News (T) 1.10 Posh Pawnbrokers (T) (R) 2.10 A New Life in the Sun (T) (R) 2.10 Countdown (T) 3.0 Find It, Fix It, Flog It (T) 4.0 A Place in the Sun (T) 5.0 Couples CDWM (T) (R) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T) 7.55 The Political Slot (T)	6.0 Milkshake! 9.15 Jeremy Vine (T) 11.15 Room to Improve (T) Double bill. 12.20 News (T) 12.25 Ben Fogle: New Lives in the Wild (T) 1.15 Home and Away (T) (R) 1.45 Neighbours (T) 2.15 FILM Tempting Fate (Kim Raver, Manu Boyer, 2019) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 5.30 Neighbours (T) (R) 6.0 Home and Away (T) (R) 6.30 News (T) 7.0 The Dog Rescuers With Alan Davies (T) A puppy falls from the fourth floor of a building. Last in the series.	7.0 The Joy of Painting (T) (R) Bob Ross creates impressive skies and misty waters. 7.30 Coastal Path (T) (R) 5/5 Explorer Paul Rose visits the Jurassic Coast, where he walks through some 200m years of the planet's history.
7.30 Olympics 2020: Today at the Games (T) 9.0 EastEnders (T) Ruby and Jean enjoy a fun afternoon. 9.20 Holby City (T) Two new members of staff arrive to help get the hospital out of special measures. Former <i>EastEnders</i> star Davood Ghadami (Kush) joins the cast.	8.0 Secrets of the Museum (T) The V&A's Museum of Childhood in east London prepares to undergo a major refurbishment. 9.0 Olympics 2020: Extra (T) Jeanette Kwayke presents action on day four, which featured Simone Biles going for gold in the women's artistic gymnastics.	8.0 Love Your Garden (T) (R) Alan Titchmarsh and the team turn a suburban plot in Hull into a wildlife retreat. 9.0 Cooking With the Stars (T) The remaining celebrities take on Indian cuisine as they battle to stay in the competition. Hosted by Emma Willis and Tom Allen.	8.0 Bake Off: Professionals (T) The final sees the remaining three teams fashioning hats from chocolate. 9.0 24 Hours in A&E (T) Leo is rushed in after flipping his car on to its roof, young Kieran has hurt his wrist tumbling off his skateboard and 91-year-old Lillian has had a fall at home.	8.0 A Country Life for Half the Price With Kate Humble (T) New series. Kate Humble follows people who have started new lives in the country. Includes news. 9.0 Our Family Farm Rescue With Adam Henson (T) Adam Henson pays a visit to James and Karen at Potterland Farm.	8.0 Yes Minister (T) (R) Jim reorganises the nation's transport system. 8.30 The Good Life (T) (R) Tom builds a generator. 9.0 Hemingway (T) How the writer followed the army as it liberated Paris. 9.50 Hemingway (T) The writer is presented with the Nobel prize. Last in the series.
10.0 News (T) 10.25 Regional News (T) Weather 10.35 Flat Out Fabulous (T) Double bill of home makeovers. 11.35 Have I Got News for You (R) 12.05 Olympics 2020 (T) Coverage of day five, with various rowing and swimming finals taking place, plus the women's road cycling individual time trial. 4.0 Olympics 2020 (T)	10.0 Cunk on Britain (T) (R) Mark Lawson guests. 10.30 Newsnight (T) Weather 11.15 My Congo: Natural World (T) (R) Documentary. 12.15 Our NHS: A Hidden History (T) (R) 1.15 Murder, Mystery and My Family (T) (R) 2.0 Frontline Fightback (T) (R) 2.45 Weather for the Week Ahead (T) 2.50 News (T)	10.0 News (T) 10.30 Local News (T) 10.45 On Assignment (T) 11.15 Heathrow: Britain's Busiest Airport (T) (R) 11.45 The Motorbike Show (T) (R) Henry Cole rides the roads of North Devon. 12.35 Shop: Ideal World 3.15 Winning Combination (T) (R) 4.05 ITV Nightscreen 5.05 Tipping Point (T) (R)	10.0 India's Rape Scandal (T) With Ramita Navai. 10.55 Taken: Hunting the Sex Traffickers (T) (R) 11.55 Kitchen Nightmares USA 12.50 Couples Come Dine With Me (T) (R) 1.45 Undercover Boss USA (T) (R) 2.35 This Way Up (T) (R) 3.05 Can I Improve My Memory? (T) (R) 4.0 Celebrity Coach Trip (T) (R)	10.0 Murder in a Small Town (T) Documentary about the 2003 murder of 14-year-old Jodi Jones. 11.30 Police: Hour of Duty (T) (R) 12.30 Criminals: Caught on Camera (T) (R) 1.0 The Live Casino Show (T) 3.10 Ben Fogle: New Lives in the Wild (T) (R) 4.0 My Mum's Hotter Than Me! (T) (R) 4.45 Wildlife SOS (T) (R)	10.40 FILM A Farewell to Arms (Frank Borzage, 1932) (T) (R) Romantic drama based on Ernest Hemingway's first world war novel and starring Gary Cooper and Helen Hayes. 11.55 Motherland (T) (R) The entire first season of the comedy starring Anna Maxwell Martin. 2.50 Hemingway (T) (R) 5/6

Other channels

Dave
7.10am **Last Stop Garage**
Double Bill **8.0** **American Pickers** **9.0** **Celebrity Storage Hunters** **10.0** **American Pickers** Double Bill **12.0** **Border Force: America's Gatekeepers**
1.0 **Top Gear** Double Bill **3.0** **Rick Stein's India**
4.0 **Top Gear** Double Bill **6.0** **Eddie Eats**
Christmas Double Bill **7.0** Richard Osman's House of Games **7.40** Would I Lie to You? **8.20** QI **9.0**
Travel Man: 48 Hours in Lisbon/Naples **10.0** Alan Davies: As Yet Untitled **11.0** Taskmaster **12.0**
Mock the Week **12.40** Would I Lie to You? **1.20** QI **2.0** Alan Davies: As Yet Untitled **3.0** Insert Name Here Double Bill

Film4
11.00 **FILM Alpha** (Alpha 2018) **12.55** **FILM** Two By Two (2015)
2.35 **FILM Harry and the Hendersons** (1987)
4.45 **FILM Jason and the Argonauts** (1963) **6.50** **FILM** The Chronicles of Narnia: The Voyage of the Dawn Treader (2010)
9.0 **FILM Jumanji: Welcome to the Jungle** (2017) **11.20** **FILM** Slaughterhouse Rulez (2018) **1.25** **FILM** Skate Kitchen (2018)

ITV2
6.00 **Ellen's Game of Games** **6.55** **Total Bonkers** Guinness World

Records **7.25** You've Been Framed! Gold **8.00** **Emmerdale** **8.30** Coronation Street Double Bill **9.30** Ellen's Game of Games **10.30** Dress to Impress **11.30** The Cabins **12.30** Emmerdale **1.0** Coronation Street Double Bill **2.00** Supermarket Sweep **3.00** Dress to Impress **4.00** The Cabins **5.00** YBF! Gold Double Bill **6.00** Celebrity Catchphrase **7.00** Superstore Double Bill **8.00** Bob's Burgers Double Bill **9.00** Love Island **10.05** Shopping With Keith Lemon **10.35** Family Guy Double Bill **11.35** American Dad! Double Bill **12.30** CelebAbility **1.20** Bob's Burgers Double Bill **2.10** Superstore Double Bill **3.00** FYI Extra **3.15** ITV Nightscreen

More4
8.55am **Kirstie's Vintage Gems** **9.15** **Heir Hunters** **10.05** **Find It, Fix It, Flog It** Double Bill **12.10** **Car SOS** **1.10** **Emergency Helicopter Medics** **2.15** **Four in a Bed** Five episodes. **4.55** **Grand Designs** New Zealand **5.55** **The Supervet** **6.55** **Escape to the Chateau** Make Do and Mend **7.55** **Grand Designs** **9.00** **Connery** **11.00** **The Art of Architecture** **12.00** The

Art Show **1.00** Tales of the Unexpected Double Bill **2.00** Discovering: Robin Williams **3.00** Michelangelo's Pieta's **4.00** Music Icons: Soul Crooners **4.30** Video Killed the Radio Star **5.00** Tales of the Unexpected Double Bill **6.00** Discovering: Robert De Niro **7.00** Peter Blake: Pop Art Life **8.00** Master of Photography **9.00** Arts Book Club Live **10.00** Margaret Atwood: A Word After a Word After a Word Is Power **12.00** The Agony and the Ecstasy **1.00** Unmuted **1.30** Inside Art: Night Fever at V&A **2.30** Dundee **2.00** Mystery of the Lost Paintings **3.00** Design Dealers **4.00** Tales of the Unexpected Double Bill **5.00** The Art of Architecture **6.00** Futurama Double Bill **6.30** The Simpsons **7.00** The Simpsons **8.00** Supergirl **9.00** An Idiot Abroad **3.00** A League of Their Own **11.00** Prodigal Son **12.00</**

Wednesday 28



Chris Packham: The Walk That Made Me
BBC Two, 8pm
Exploring the mental health benefits of the great outdoors

BBC One

6.0 Olympic Breakfast (T)
Featuring road cycling, diving and canoe slalom.
9.0 Olympics 2020 (T)
Equestrian, rugby sevens and artistic gymnastics.
12.0 News and Weather (T)
12.30 Regional News and Weather (T)
12.45 Olympics 2020 (T)
Hazel Irvine introduces the conclusion of the individual dressage. **3.0 Olympics 2020 (T)** Jason Mohammad looks back on the best of the action from day five.
6.0 News and Weather (T)
6.30 Regional News and Weather (T)
7.0 The One Show (T)

7.30 Olympics 2020: Today at the Games (T) Clare Balding and Alex Scott present day five highlights.
9.0 Fake Or Fortune? (T) New series. Fiona Bruce and Philip Mould examine a sculpture found in the long grass of a Norfolk home that bears striking similarities to the work of Henry Moore.

10.0 News (T)
10.25 Regional News (T) Weather
10.35 Radio 1 Live Lounge Special (T) The best performances from the Radio 1 feature.
11.05 Michael McIntyre's The Wheel (T) (R) The comedian hosts the rotary gameshow.
12.10 Olympics 2020 (T) Day six in Tokyo. **4.0 Olympics (T)** Women's basketball.

BBC Two

6.45 Pointless (R) 7.30 Great British Railway Journeys (R) **8.0 Beechgrove (R)**
8.30 The Super League Show (R) **9.0 News at 9**
10.0 News 12.0 Olympics 2020 **12.45 Bargain Hunt (T) (R)** **1.30 Money for Nothing (T) (R)** **2.15 The Farmers' Country Showdown (T) (R)** **2.45 Escape to the Country (T) (R)** **3.30 Celebrity Antiques Road Trip (T) (R)** **4.30 Flog It! (T) (R)** **5.15 Pointless (T) (R)** **6.0 House of Games (T) (R)** **6.30 Animal Park (T) (R)** **7.0 Great Australian Railway Journeys (T) (R)**

8.0 Chris Packham: The Walk That Made Me (T) (R) The naturalist walks a familiar path in Hampshire.
9.0 Olympics 2020: Extra (T) Jeanette Kwakye and Nihal Arthanayake cast their eye over the best of the action from a hectic day five in Tokyo, where surfing made its Olympic debut.

10.0 Mortimer & Whitehouse: Gone Fishing (T) (R) (2/6)
10.30 Newsnight (T) Weather
11.15 FILM Chappaquiddick (John Curran, 2017) (T) Fact-based thriller.
12.55 Forensics: The Real CSI (T) (R) **1.55 Asia: Our Wild Adventures (T) (R)** **2.55 Murder, Mystery and My Family (T) (R)** **3.40 Weather (T) 3.45 News (T)**

ITV

6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.0 News (T) 1.20 Local News (T) 1.30 ITV Racing Live: Glorious Goodwood (T) Day two of the festival, including the 3.35 Sussex Stakes and races at 2.25 and 3pm. **4.30 Tipping Point: Best Ever Finals (T) (R) **5.0 The Chase (T) (R)** **6.0 Local News (T) 6.30 News (T) 7.0 Emmerdale (T) Jacob confronts Liam. 7.30 Coronation Street (T) Will reveals Todd's scheming to Summer and Paul.****

8.0 Craig and Bruno's Great British Road Trips (T) Craig and Bruno continue their road trip in north Wales.
8.30 Coronation Street (T) Todd's world comes crashing down.
9.0 Morecambe & Wise: The Lost Tapes (T) A series of sketches not seen for 50 years and believed lost.

10.0 News (T)
10.30 Local News (T)
10.45 Diana's Decades 1990s (T) (R) (3/3) How Diana became the emblem of a new spirit of candour. Last in the series.
11.45 Heathrow: Britain's Busiest Airport (T) (R)
12.10 Shop: Ideal World 3.0 FYI Extra 3.15 ITV Nightscreen 5.05 Tipping Point (T) (R)

6.0 Countdown (T) (R) 6.40 Mike & Molly (T) (R) Double bill. **7.25 Everybody Loves Raymond (T) (R)** Triple bill. **8.45 Frasier (T) (R)** Double bill. **9.45 The Big Bang Theory (T) (R)** Triple bill. **11.05 The Simpsons (T) (R)** Double bill. **12.05 News (T) (R)**
12.10 Posh Pawnbrokers (T) (R) 1.10 A New Life in the Sun (T) (R) 2.10 Countdown (T) 3.0 Find It, Fix It, Flog It (T) 4.0 A Place in the Sun (T) (R) 5.0 Couples CDWM (T) (R) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T) 7.55 The Political Slot (T)

8.0 Kirstie and Phil's Love It Or List It: Brilliant Builds (T) The pair look back at homes in Stoke and Newcastle.
9.0 George Clarke's Remarkable Renovations (T) The architect meets a Staffordshire couple who have bought a 19th-century coach house.

10.0 This Way Up (T)
10.30 Celebrity Gogglebox (T) (R)
11.35 Naked Attraction (T) (R)
12.35 Kitchen Nightmares USA (T) (R) **1.25 Couples Come Dine With Me (T) (R)** **2.20 FILM Devil's Due (Matt Bettinelli-Olpin, Tyler Gillett, 2014) (T)** Horror. **3.50 Celebrity Coach Trip (T) (R) 4.45 Location, Location... (T) (R)**

6.0 Milkshake! 9.15 Jeremy Vine (T) **11.15 Room to Improve (T)** Double bill. **12.20 News (T) 12.25 Ben Fogle: New Lives in the Wild (T) (R) 1.15 Home and Away (T) 1.45 Neighbours (T) 2.15 FILM Psycho in Law (Jeff Hare, 2017) (T) Thriller starring Katie Leclerc and Catherine Dyer. **4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 5.30 Neighbours (T) (R) 6.0 Home and Away (T) (R) 6.30 News (T) 7.0 Traffic Cops (T) (R) A wanted driver shunts into the back of Nick Lovatt's vehicle.****

8.0 Ambulance: Code Red (T) (R) Critical care paramedic Fay is dispatched to the scene of a serious motor-bike crash. Includes news.
9.0 Casualty 24/7: Every Second Counts (T) Paramedics bring in an 85-year-old woman who has been found choking. Last in the series.

10.0 A&E After Dark (T) (R) A patient refuses to leave A&E after his treatment.
11.05 999: Critical Condition (R)
12.05 999: Criminals Caught on Camera (T) (R) 1.0 The Live Casino Show (T) 3.10 Ben Fogle: New Lives in the Wild (T) (R) 4.0 My Mum's Hotter Than Me! (T) (R) 4.45 Wildlife SOS (T) (R) 5.10 House Doctor (T) (R)

Channel 4

7.0 The Joy of Painting (T) (R) Bob Ross creates a tiny waterfall tucked beside a glassy lake.
7.30 Pubs, Ponds and Power: The Story of the Village (T) (R) The history of the Northumberland village of Warkworth.

8.0 Earth from Space (T) (R) Cameras in space tell stories of life on the planet from a new perspective.
9.0 The Planets The Two Sisters – Earth & Mars (T) (R) Prof Brian Cox continues his tour of the solar system, revealing that it was once home to not one, but two blue planets.

10.0 Missions Dawn, Returns & Evolution (1, 2 & 3/10) Return of the sci-fi drama. Jeanne and Simon reconnect. Two new recruits prepare for lift-off. In French and English.
11.15 K-Pop Idols: Inside the Hit Factory (T) (R)
12.15 Motherland (T) (R) Four episodes. **2.15 The Planets (T) (R)** The Two Sisters

Other channels

Dave
7.10am Last Stop Garage Double Bill **8.0 American Pickers 9.0 Storage Hunters** Double Bill **10.0 American Pickers Double Bill 12.0 Border Force: America's Gatekeepers 1.0 Top Gear Double Bill 3.0 Rick Stein's India 4.0 Top Gear Double Bill 6.0 Eddie Eats Christmas Double Bill 7.0 Richard Osman's House of Games **7.40 Would I Lie to You? 8.20 Q1 9.0 Travel Man: 48 Hours in St Petersburg/Budapest 10.0 Mel Giedroyc: Unforgivable 11.0 Taskmaster 12.05 Mock the Week 12.45 Would I Lie to You? 1.25 Q1 2.0 Mel Giedroyc: Unforgivable 3.0 Insert Name Here Double Bill****

Film4
11.0am FILM Captain Scarlet (1953) 12.30 FILM Rio 2 (2014) 2.30 FILM Ice Age: Collision Course (2016) 4.20 FILM Dragonheart (1996) 6.20 FILM Master and Commander: The Far Side of the World (2003) 9.0 FILM Pet Sematary (2019) 11.05 FILM Misery (1990) 1.20 FILM Carrie (1976)

ITV2
6.0am Ellen's Game of Games **6.55** Totally Bonkers Guinness World Records Double Bill **8.0 Emmerdale 8.30** You've Been Framed!

Top 100 Senior Moments 9.30 Ellen's Game of Games **10.30** Dress to Impress **11.30** The Cabins **12.30** Emmerdale **1.0** You've Been Framed! **Gold: Favourites 2.0** Supermarket Sweep **3.0** Dress to Impress **4.0** The Cabins **5.0** You've Been Framed! Gold Double **6.0** Catchphrase: Catchiest Moments **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Love Island **10.05** Don't Hate the Playaz **10.50** Family Guy Double Bill **11.50** American Dad! Double Bill **12.45** Bob's Burgers Double Bill **1.40** Superstore Double Bill **2.30** Totally Bonkers... **3.20** ITV2 Nightscreen

More4
8.55am Kirstie's Vintage Gems **9.15** Heir Hunters **10.05** Find It, Fix It, Flog It Double Bill **12.10** Car SOS **1.10** Emergency Helicopter Medics **2.15** Four in a Bed. Five episodes. **4.55** Grand Designs Australia **5.55** The Supervet **6.55** Escape to the Chateau: Make Do and Mend **7.55** Grand Designs **9.0** Emergency Helicopter Medics: Late Night Emergencies **10.0** George Clarke's Amazing Spaces **11.05** 24 Hours in A&E **12.10** 8 Out of 10 Ages **1.0** Tales of the

Cats Does Countdown 1.10 Emergency Helicopter Medics: Late Night Emergencies **2.15** 24 Hours in A&E **3.20** Food Unwrapped

Sky One
6.0am Futurama Double Bill **7.0** Wild Tales from the Farm **8.0** Monkey Business Double Bill **9.0** Motorway Patrol Double Bill **10.0** Stop, Search, Seize **11.0** NCIS: LA Double Bill **1.0** Hawaii Five-0 Double Bill **3.0** Magnum PI **4.0** Modern Family Double Bill **5.0** Simpsons **5.30** Futurama Double Bill **6.30** Simpsons **7.0** Simpsons **7.30** Simpsons **8.0** DC's Legends of Tomorrow **9.0** Prodigal Son **10.0** Rob & Romesh v Team GB: Part 2 **11.0** The Force: North East **12.0** SWAT **1.0** Breeders **1.30** Road Wars **2.0** Cop Squad **3.0** Hawaii Five-0 **4.0** Stop, Search, Seize **5.0** Magnum PI

Sky Arts
6.0am Hollywood: Singing and Dancing **7.15** Valery Gergiev Conducts Berlioz's Symphonie fantastique **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Robin Williams **11.0** The Art of Architecture **12.0** Theaters Through the Ages **1.0** Tales of the

Unexpected Double Bill 2.0 Discovering: Robert De Niro **3.0** Munch from the Munch Museum and National Gallery, Oslo **4.0** Music Icons: US Heavy Metal **4.30** Video Killed the Radio Star **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Alain Delon **7.0** Portrait Artist of the Year 2020 **8.0** Landscape Artist of the Year 2019 **9.0** The 2000s **10.0** Unmuted **10.30** Charles Dickens and Hans Christian Andersen: Urban Myths **11.0** The South Bank Sky Arts Awards 2021 **1.0** Bafta: Life in Pictures **1.55** Making Muriel **3.10** The Strange Life of Dr Frankenstein **4.10** Tales of the Unexpected Double Bill **5.10** The Art of Architecture

Sky Atlantic
6.0am The British **7.0** Elementary Double Bill **9.0** Six Feet Under Double Bill **11.0** Boardwalk Empire Double Bill **1.30** Elementary Double Bill **3.30** Dexter Double Bill **5.40** The Sopranos Double Bill **7.55** 1994 **9.0** In Treatment Double Bill **10.10** Oz Double Bill **12.35** True Blood Double Bill **2.50** Californication Double Bill **4.0** Urban Secrets Double Bill

Sky Arts
6.0am Hollywood: Singing and Dancing **7.15** Valery Gergiev Conducts Berlioz's Symphonie fantastique **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Robin Williams **11.0** The Art of Architecture **12.0** Theaters Through the Ages **1.0** Tales of the

(beginning). 8.20 Interval. Lionel Meunier talks to Sara Mohr-Pietsch. 8.30 Monteverdi: Vox Luminis, Freiburg Baroque Consort, Lionel Meunier. 10.0 Free Thinking (R) 10.45 The Essay: Japan in Five Lives – Oda Nobunaga (3/5) **11.00 Night Tracks **12.30** Through the Night**

Radio 3
6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Jennifer Higdon (3/5) **1.0** Luncheon Concert: East Neuk Festival 2021. Kurtág: Játékók, Games. Schubert: Sonata in B-flat D960. Samson Tsay, (piano). (2/4) **2.0** Afternoon Concert: European Summer Festivals. Fiona Talkington introduces performances from Germany and Spain. **3.30** Choral Evensong: Worcester Cathedral **4.30** New Generation Artists. Performances by Anastasia Kobekina and Timothy Ridout. **5.0** In Tune. With the tenor Charles Castronovo and the conductor Enrique Mazzola. Live music today comes from the qanun player Maya Youssef. **7.0** In Tune Mixtape (R) **7.30** In Concert. Recorded in May 2017 at St John's Smith Square, London. **12.35** True Blood Double Bill **2.50** Californication Double Bill **4.0** Urban Secrets Double Bill

Radio 4
6.0am Today **9.0** Soul Music: The Parting Glass (3/4) **9.30** Four Thought (2/4) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Mistresses (3/5) **10.00** Woman's Hour **11.00** This Union: A Sea Between Us (R) (3/3) **11.30** What's Funny About: Blackadder (R) (4/6) **12.00** News **12.01** (LW) Shipping Forecast **12.04** Still Life (3/10) **12.18** You and Yours **1.0** The World at One **1.45** New Storytellers: Read My Lips (3/5) **2.0** The Archers (R) **2.15** Drama: Passenger List – Trojan Horse, by Janina Matthewson and Mark Henry Phillips. (3/6) **3.0** Money Box Live **3.30** Inside Health (R) **4.0** Sideways: Let's All Be Batman. With Matthew Syed. (6/8) **4.30** The Media Show **5.00** PM

Radio 4 Extra
6.0am Hercule Poirot: Mrs McGinty's Dead (3/5) **6.30** Cordoba (4/6) **7.0** The Fair Intellectual Club (3/6) **7.30** Paul Sinha's General Knowledge (1/4) **8.0** Hancock's Half Hour **8.30** No Commitments (1/6) **9.0** The Motion Show (5/6) **9.45** Smelling of Roses (3/6) **10.0** All Things Betray Thee (3/3) **11.0** Jim Morrison's Will to Be Weird **12.0** Hancock **12.30** No Commitments (1/6) **1.0** Hercule Poirot **1.30** Cordoba (4/6) **2.0** Birdcage Walk (8/10) **2.15** A Book of Middle Eastern Food (3/5) **2.30** Opening the Boxes: A Soprano's Secrets **3.0** All Things Betray Thee (3/3) **4.0** The Motion Show (5/6) **4.30** Smelling of Roses (3/6) **5.0** The Fair Intellectual Club (3/6) **5.30** Paul Sinha **6.00** Journey Into Space: The World in Peril (13/20) **6.30** Short Cuts (6/7) **7.0** Hancock **7.30** No Commitments (1/6) **8.0** Hercule Poirot **8.30** Cordoba (4/6) **9.0** Jim Morrison's Will to Be Weird **10.0** Paul Sinha **10.30** Life on Egg (4/8) **10.45** Woof (4/4) **11.0** Radio 1 (9/10) **11.30** Bunk Bed (4/6) **11.45** Tina C's Tiny Island Tour (2/4) **12.00** Journey Into Space **12.30** Short Cuts (6/7) **1.0** Hercule Poirot **1.30** Cordoba (4/6) **2.0** Birdcage Walk (8/10) **2.15** A Book of Middle Eastern Food (3/5) **2.30** Opening the Boxes... **3.0** All Things Betray Thee (3/3) **4.0** The Motion Show (5/6) **4.30** Smelling of Roses (3/6) **5.0** The Fair Intellectual Club (3/6) **5.30** Paul Sinha

Thursday 29



Yorkshire Firefighters
BBC Two, 8pm
Tackling a Bonfire
Night blaze in Bradford

BBC One

BBC Two

ITV

Channel 4

Channel 5

BBC Four

6.0 Olympic Breakfast (T) Featuring canoe slalom and hockey. 9.0 Olympics 2020 (T) Hazel Irvine presents coverage of day six in Tokyo, including women's hockey. 12.0 News and Weather (T) 12.30 Regional News and Weather (T) 12.45 Olympics 2020 (T) Artistic gymnastics, hockey, table tennis and swimming. 3.0 Olympics 2020 (T) Jason Mohammad looks back on day six in Tokyo. 6.0 News and Weather (T) 6.30 Regional News and Weather (T) 7.0 The One Show (T)	6.30 Pointless (T) (R) 7.15 Murder, Mystery and My Family: Case Closed? (T) (R) 8.0 Gardeners' World (R) 9.0 News at 9 (T) 10.0 News 12.0 Olympics 2020 (T) 12.45 Bargain Hunt (T) (R) 1.30 Money for Nothing (T) (R) 2.15 The Farmers' Country Showdown (T) 2.45 Escape to the Country (T) (R) 3.30 Celebrity Antiques Road Trip (T) (R) 4.30 Flog It! (T) (R) 5.15 Pointless (T) (R) 6.0 House of Games (T) (R) 6.30 Animal Park (T) 7.0 Great Australian Railway Journeys (T) (R)	6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.0 News (T) 1.20 Local News (T) 1.30 ITV Racing Live: Glorious Goodwood (T) Day three of the festival, including the 3.35 Group 1 Nassau Stakes and races at 2.25 and 3pm. 4.30 Tipping Point: Best Ever Finals (T) (R) 5.0 The Chase (T) (R) 6.0 Local News (T) 6.30 News (T) 7.0 Emmerdale (T) 7.30 Tonight: Are You Drinking Too Much? (T) Toby Winson on the recent rise in problem drinking.	6.0 Countdown (T) (R) 6.40 Mike & Molly (T) (R) Double bill. 7.25 Everybody Loves Raymond (T) (R) Triple bill. 8.45 Frasier (T) (R) Double bill. 9.45 The Big Bang Theory (T) (R) Triple bill. 11.05 The Simpsons (T) (R) Double bill. 12.05 News (T) 12.10 Posh Pawnbrokers (T) (R) 1.10 A New Life in the Sun (T) (R) 2.10 Countdown (T) 3.0 Find It, Fix It, Flog It (T) 4.0 A Place in the Sun (T) (R) 5.0 Couples CDWM (T) (R) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T) 7.55 The Political Slot (T)	6.0 Milkshake! 9.15 Jeremy Vine (T) 11.15 Room to Improve (T) (R) 12.20 News (T) 12.25 Ben Fogle: New Lives in the Wild (T) (R) 1.15 Home and Away (T) 1.45 Neighbours (T) 2.15 Film My Mother Is a Murderer (Lindsay Hartley, 2020) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 5.30 Neighbours (T) (R) 6.0 Home and Away (T) (R) 6.30 News (T) 7.0 Center Parcs: Britain's Poshest Holiday Camp (T) (R) How the holiday sites became a favourite destination.	7.0 The Joy of Painting (T) (R) The artist demonstrates how to paint a meadow at twilight. 7.30 Pubs, Ponds and Power: The Story of the Village (T) (R) Ben Robinson explores the history of Cromford in Derbyshire.
7.30 Olympics 2020: Today at the Games (T) Clare Balding and Alex Scott host highlights of day six. 9.10 EastEnders (T) Gray allows himself to be led astray by Chelsea. 9.30 Mrs Brown's Boys (T) (R) Cathy refuses to introduce her boyfriend and Dermot lies about his job.	8.0 Yorkshire Firefighters (T) New series. The work of West Yorkshire's fire crews. 9.0 QI XS (T) (R) Highlights from recent series. 9.10 Olympics 2020: Extra (T) The best of the action from day six, including the women's artistic gymnastics all-around final, and the women's table tennis final.	8.0 Emmerdale (T) Andrea learns more truths. 8.30 A Year in the Beacons (T) A year in the life of staff on the Glanusk Estate, the Brecon mountain rescue team and a family of farmers. 9.0 No Body Recovered (T) Detectives try to solve the disappearance of dad Mike O'Leary.	8.0 Can I Improve My Memory? (T) The four semi-finalists must all overcome phobias. 9.0 Escape to the Chateau: Make Do and Mend (T) (6/6) Dick and Angel help Linda and Andrew transform a patch of land into an al fresco bath house using a 1960s pink bathroom suite bought for a quid.	8.0 Hampton Court: Behind Closed Doors (T) (2/2) It is time for the maze to get a trim. Includes new update. 9.0 The Hotel Inspector (T) (R) Alex Polizzi is enlisted to rescue Spanhoe Lodge, Laxton, Northants, where an unexplained crash in guests has prompted a cry for help.	8.0 Film Brideshead Revisited (Julian Jarrold, 2008) (T) (R) A student at Oxford in the 1920s is drawn into the glamorous world of an aristocratic friend and his sister. Drama based on the novel by Evelyn Waugh and starring Matthew Goode, Ben Whishaw, Hayley Atwell, Emma Thompson.
10.0 News (T) 10.25 Regional News (T) Weather 10.35 The Rap Game UK (T) DJ Target, Krept and Konan reveal that the artists will face each other in a stripped-back epic clash. 11.35 Lifeline (T) (R) 11.50 Olympics 2020 (T) Day seven, on which team GB's rowers will look to retain their men's eight title.	10.0 Live at the Apollo: The One About (T) (R) Classic routines on "transport". 10.30 Newsnight (T) Weather 11.15 Reclaiming Amy (T) (R) Moving documentary. 12.15 Sign Zone Amol Rajan interviews Sundar Pichai (T) (R) 1.15 Gold Town (T) (R) 2.15 Murder, Mystery and My Family (T) (R) 3.0 Weather (T) 3.05 News (T)	10.0 News (T) 10.30 Local News (T) 10.45 Unbelievable Moments Caught on Camera (T) (R) 11.45 Who Wants to Be a Millionaire? (T) (R) Jeremy Clarkson hosts. 12.35 Shop: Ideal World 3.15 Martin & Roman's Weekend Best! (T) (R) 4.05 Nightscreen 5.05 Tipping Point (T) (R)	10.0 Gordon Ramsay: Uncharted (T) The chef's culinary tour takes him to New Zealand. 11.0 Ramsay's 24 Hours to Hell and Back (T) (R) 11.55 24 Hours in A&E (T) (R) 12.55 How to Save a Grand in 24 Hours (R) 1.50 Couples CDWM (R) 2.45 Undercover Boss USA (R) 3.30 India's Biggest Mosque (T) (R) 4.45 Wildlife SOS (T) (R)	10.0 Murdered for His Millions (T) (R) Examining the death of Andy Bush. 11.05 John Sweeney: Hunt for the Canal Murderer (T) (R) 12.05 Violent Assault: Caught on Camera (T) (R) 1.0 Live Casino (T) 3.10 Fishing Scotland's Lochs and Rivers (T) (R) 4.0 Britain's Biggest Mosque (T) (R) 4.45 Wildlife SOS (T) (R)	10.05 Evelyn Waugh: Face to Face (T) (R) John Freeman interviews the writer. 10.35 Film I Capture the Castle (Tim Fywell, 2003) (T) (R) Drama adapted from the book by Dodie Smith and starring Romola Garai, Bill Nighy, Rose Byrne. 12.20 Motherland (T) (R) Triple bill. 1.50 Pubs, Ponds and Power: The Story of... (R)

Other channels

Dave
6.0am Teleshopping
7.10 Last Stop Garage
Double Bill **8.0** American Pickers **9.0** Storage Hunters Double Bill **10.0** America's Gatekeepers **10.1** Top Gear Double Bill **10.30** Rick Stein's India **4.0** Top Gear Double Bill **6.0** Big Zuu's Big Eats Double Bill **7.0** Richard Osman's House of Games **7.40** Would I Lie to You? **8.20** QI **9.0** Travel Man: 48 Hours in Tenerife/Miami **10.0** Have I Got a Bit More News for You **11.0** Taskmaster **12.0** Mock the Week **12.40** Would I Lie to You? **1.20** QI **2.0** Have I Got a Bit More News for You **2.55** Insert Name Here Double Bill **4.0** Teleshopping

Film4
11.0am **Film** The Man in the Iron Mask (1977) **1.20** **Film** Young Sherlock Holmes (1985) **3.30** **Film** Mother's Day (2016) **5.55** **Film** Transformers: Dark of the Moon (2011) **9.0** **Film** Crawl (2019) **10.45** **Film** Area 51 (2015) **12.35** **Film** Bait (2019) **2.20** **Film** P'Tang Yang Kiperbang (1982)

ITV2
6.0am Ellen's Game of Games **6.55** **Total** Bonkers Guinness World Records **7.25** You've Been Framed! Gold

8.0 **Emmerdale** **8.30** Coronation Street Double Bill **9.30** Ellen's Game of Games **10.30** Dress to Impress **11.30** The Cabins **12.30** Emmerdale **1.0** Coronation Street Double Bill **2.0** Supermarket Sweep **3.0** Dress to Impress **4.0** The Cabins **5.0** You've Been Framed! Presents Top 100 Shockers **6.0** Catchphrase: Catchiest Moments **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Love Island **10.05** Iain Stirling's CelebAbility **10.50** Family Guy **11.45** American Dad! Double Bill **12.45** Apocalypse Wow **1.40** Bob's Burgers Double Bill **2.30** Superstore Double Bill **3.20** ITV2 Nighstcreen **3.30** Teleshopping

More4
8.55am **Kirstie's Vintage Gems** **9.15** **Heir Hunters** **10.05** **Find It, Fix It, Flog It Double Bill** **12.10** **Car SOS** **1.10** **Emergency Helicopter Medics** **2.15** **Four in a Bed** **5. Five episodes** **4.55** **Grand Designs** **5.55** **The Supertech** **6.55** **Escape to the Chateau: Make Do and Mend** **7.55** **Grand Designs** **9.0** **Titanic: Into the Heart of the Wreck** **10.35** **World's** **10.0** **Barber Festival** **2018** **7.0** **Northern Ballet's Casanova** **9.0** **Tales of the Unexpected** Double Bill **10.0** **Discovering: Robert De Niro** **11.0** **Titanic: Into the Heart of the Wreck** **10.35** **World's**

12.0 **Auction: David Hockney Special** **12.30** **Auction** **1.0** **Tales of the Unexpected** Double Bill **2.0** **Discovering: Alain Delon** **3.0** **Rankin's 2020 Double Bill** **4.0** **Music Icons: Progressive Rock** **4.30** **Video Killed the Radio Star** **5.0** **Tales of the Unexpected** Double Bill **6.0** **Discovering: Maggie Smith** **7.0** **The Movies** **8.0** **Great Film Composers: The Music of the Movies** **9.0** **Too Young to Die** **10.0** **LA Double Bill** **1.0** **Hawaii Five-0** **2.0** **Double Bill** **3.0** **Magnum PI** **4.0** **Modern Family** **5.0** **Bob's Burgers** **6.0** **The Simpsons** **7.0** **The Simpsons** **7.30** **The Simpsons** **8.0** **The Flash** **9.0** **Rob & Romesh v Almost Everything** **10.0** **Breeders** **10.30** **An Idiot Abroad** **11.30** **Road Wars** **1.30** **Road Wars** **2.0** **Brit Cops: Frontline Crime** **3.0** **NCIS: LA** **4.0** **Stop, Search, Seize** **5.0** **Magnum PI** **6.30** **The Simpsons** **7.0** **The Simpsons** **7.30** **The Simpsons** **8.0** **The Flash** **9.0** **Rob & Romesh v Almost Everything** **10.0** **Breeders** **10.30** **An Idiot Abroad** **11.30** **Road Wars** **1.30** **Road Wars** **2.0** **Brit Cops: Frontline Crime** **3.0** **NCIS: LA** **4.0** **Stop, Search, Seize** **5.0** **Magnum PI** **6.30** **The Simpsons** **7.0** **The Simpsons** **7.30** **The Simpsons** **8.0** **The Flash** **9.0** **Rob & Romesh v Almost Everything** **10.0** **Breeders** **10.30** **An Idiot Abroad** **11.30** **Road Wars** **1.30** **Road Wars** **2.0** **Brit Cops: Frontline Crime** **3.0** **NCIS: LA** **4.0** **Stop, Search, Seize** **5.0**

Friday 30



BBC Proms: First Night of the Proms
BBC Two, 8pm
Dalia Stasevska conducts the BBC Symphony Orchestra

BBC One

BBC Two

ITV

Channel 4

Channel 5

BBC Four

6.0 Olympic Breakfast (T)
Featuring trampolining and badminton on day seven.
9.0 Olympics 2020 (T)
Gabby Logan presents live athletics. **12.0 News and Weather (T)** **12.30 Regional News (T)** **12.45 Olympics 2020 (T)** Gabby Logan presents further coverage of day seven in Tokyo, including the conclusion of the men's 10,000m at the Olympic Stadium.
3.0 Olympics 2020 (T)
A look back at the best of day seven. **6.0 News and Weather (T)** **6.30 Regional News (T)** **7.0 One Show (T)**

6.30 Pointless (T) (R) 7.15
Bargain Hunt (T) (R)
8.0 Rainforests: Our Wild Adventures (T) (R)
9.0 News at 9 (T) 10.0
News (T) **12.0 Olympics 2020 (T)** **12.45 Bargain Hunt (T) (R)** **1.30 Money for Nothing (T) (R) 2.15**
The Farmers' Country Showdown (T) (R) **2.45**
Escape to the Country (T) (R) **3.30 Celebrity Antiques Road Trip (T) (R)** **4.30 Flog It! (T) (R)** **5.15 Pointless (T) (R)** **6.0 Richard Osman's House of Games (T) (R)**
6.30 Animal Park (T) 7.0
Gardeners' World (T)

6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) **12.30 Loose Women (T) 1.0 News (T)**
1.20 Local News (T) 1.30
ITV Racing Live: Glorious Goodwood (T) Day four of the festival, including the 3.35 King George Stakes and races at 2.25, 3pm and 4.10. **4.30 Tipping Point: Best Ever Finals (T) (R) 5.0**
The Chase (T) (R) **6.0 Local News (T) 6.30 News (T)**
7.0 Emmerdale (T) Victoria and Amy help Ethan. **7.30**
Coronation Street (T) Grace is happy to have rekindled her romance with Michael.

6.0 Countdown (T) (R) 6.40
Mike & Molly (T) (R) Double bill. **7.25 Everybody Loves Raymond (T) (R)** Triple bill. **8.45 Frasier (T) (R)** Double bill. **9.45 The Big Bang Theory (T) (R)** Triple bill. **11.05 The Simpsons (T) (R)** Double bill. **12.05 News (T) 12.10 Posh Pawnbrokers (T) (R) 1.10**
A New Life in the Sun (T) (R) **2.10 Countdown (T) 3.0 Find It, Fix It, Flog It (T) 4.0 A Place in the Sun (T) (R) 5.0 Couples Come Dine With Me (T) (R) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) **7.0 News****

6.0 Milkshake! 9.15 Jeremy Vine (T) **11.15 Room to Improve (T) (R) 12.20 News (T) 12.25 Ben Fogle: New Lives in the Wild (T) (R) **1.15 Home and Away (T) (R) 1.45 Neighbours (T) 2.15**
FILM A Body to Die For (David I Strasser, 2018) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 5.30 Neighbours (T) (R) 6.0 Home and Away (T) (R) 6.30 News (T) **7.0 Fishing Scotland's Lochs and Rivers (T) Fern Britton, Ian Botham, Linford Christie, Les Dennis and Rosemary Shrager move on to Loch Tay.****

7.0 Gregory Porter's Popular Voices Truth Tellers (T) (R) How early 20th-century blues growers paved the way for the rhyme and flow of hip-hop, and how the truth became the goal of rock'n'roll's greatest poets.

7.30 Olympics 2020: Today at the Games (T) Clare Balding and Alex Scott look back on day seven.
9.05 EastEnders (T) Martin feels let down by Ruby when she forgets his birthday.
9.30 King Gary (T) New series. A new neighbour threatens to stir things up in Butterchurn Crescent.

8.0 BBC Proms: First Night of the Proms (T) New series. Dalia Stasevska and the BBC Symphony Orchestra kick off a six-week season with Vaughan Williams's Serenade to Music. Continues on BBC Four.
9.05 Olympics 2020: Extra (T) Jeanette Kwakye and Nihal Arthanayake present.

8.30 Endeavour Quartet (T) (R) (5/6) Morse investigates an assassination attempt at an international sporting event, but the case is very quickly closed. While Thursday is keen to walk away, Morse delves deeper, getting drawn into a web of intrigue involving espionage and big business.

8.0 A Very British Hotel (T) Compilation episode going behind the scenes at the Mandarin Oriental Hyde Park, located in the heart of Knightsbridge, London, and one of the world's most exclusive hotels.
9.0 Celebrity Gogglebox 2020 (T) (R) A chance to catch up with highlights.

8.0 Michael Ball's Wonderful Wales (T) The singer is in north Wales. Last in the series. Includes news.
9.0 Draining New York: What Lies Beneath? (T) Sonar technology reveals shipwrecks as never seen before, and a secret beneath the Manhattan skyline.

8.0 TOTP: 1991 (T) (R) Double bill, with T'Pau, Simple Minds, Northside, Madonna, Deacon Blue and Marillion.
9.05 BBC Proms: First Night of the Proms (T) Katie Derham presents part two of the first Prom of the season, with Dalia Stasevska conducting the BBC Symphony Orchestra.

10.0 News (T)
10.25 Regional News (T) Weather
10.35 Not Going Out (T) (R)
11.05 Olympics 2020 (T)
JJ Chalmers presents coverage of day eight, including the new mixed relay triathlon at Odaiba Marine Park. **4.0 Olympics 2020 (T)** Dan Walker and Sam Quek present baseball from Yokohama.

10.0 I'll Get This (T) (R) With Tom Davis, Julian Clary, Laura Whitmore, Rachel Johnson and Chris Kamara.
10.30 Newsnight (T) Weather
11.05 FILM Looted (Rene van Pannevis, 2019) (T) Drama.
12.30 The Super League Show (T) **1.15 Mayans MC (T) (R)** Triple bill. **3.55 Great British Railway Journeys (T) (R)**
4.25 Weather 4.30 News

10.20 News (T)
10.50 Local News (T)
11.05 FILM Die Hard With a Vengeance (John McTiernan, 1995) (T) Action thriller sequel with Bruce Willis, Samuel L Jackson and Jeremy Irons.
1.15 Shop: Ideal World 3.0
FYI Extra **3.15 Martin & Roman's Weekend Best! (T) (R) 4.05 Nightscreen**

10.0 The Lateish Show With Mo Gilligan (T) (With KSI)
11.05 Sarah Millican: Thoroughly Modern Millican Live (R)
12.10 FILM Nutty Professor II: The Klumps (Peter Segal, 2000) (T) Comedy with Eddie Murphy. **1.55 Come Dine With Me (T) (R) 5.0 Five episodes. 4.10 Celebrity Coach Trip (T) (R) 5.05 Location, Location... (T) (R)**

10.0 1988: Britain's Top 30 Hits (T) The year's pop tracks.
1.0 The Live Casino Show (T) 3.0 Entertainment News on 5 (T) 3.10
Bargain-Loving Brits in the Sun (T) (R) **4.0 The Funny Thing About Love and Sex (T) (R) 4.45 Wildlife SOS (T) (R) 5.10 House Doctor (T) (R)**
5.35 Paw Patrol (T) (R)

10.15 Mark Ronson: From the Heart (T) (R) The pop songwriter and producer discusses his life.
11.30 Electric Proms: Mark Ronson (T) (R) With guest singers including Lily Allen, Sean Lennon, Terry Hall.
12.30 Singer-Songwriters at the BBC (T) (R) 1.30 TOTP (T) (R) 2.30 Gregory Porter's Popular Voices (T) (R)

Other channels

Dave
6.0am Teleshopping
7.10 Last Stop Garage Double Bill **8.0 American Pickers 9.0 Storage Hunters Double Bill 10.0 American Pickers Double Bill 12.0 Bangers and Cash 1.0 Top Gear Double Bill 3.0 Rick Stein's India 4.0 Top Gear Double Bill 6.0 Big Zuu's Big Eats Double Bill **7.0 Richard Osman's House of Games 7.40 Would I Lie to You? 8.20 QI 9.0 Travel Man: 48 Hours in Rome/Valencia 10.0 QI XL 11.0 Taskmaster 12.0 Mock the Week 12.40 Would I Lie to You? 1.20 QI Double Bill XL 3.0 Insert Name Here Double Bill****

Big Bang Theory 1.30 The Big Bang Theory 2.0 The Big Bang Theory 2.30 The Big Bang Theory 3.0 The Goldbergs Double Bill 4.0 Black-ish Double Bill 5.0 Brooklyn Nine-Nine Double Bill **6.0 The Big Bang Theory Double Bill 7.0 Hollywoods 7.30 Come Dine With Me 8.0 Below Deck: Mediterranean 9.0 FILM Daddy's Home 2 (2017) 10.55 Naked Attraction Double Bill 1.10 Gogglebox 2.15 First Dates 3.05 Naked Attraction 4.0 How I Met Your Mother Double Bill 4.50 Ramsay's Kitchen Nightmares USA**

Film4
11.0am **FILM Crack in the World (1965) 12.50 FILM Horton Hears a Who! (2008) 2.30 FILM A Dog's Purpose (2017) 4.30 FILM The Simpsons Movie (2007) 6.15 FILM The Karate Kid (2010) 9.0 FILM The Girl in the Spider's Web (2018) 11.15 FILM Why Don't You Just Die! (2018) 1.10 FILM Rings (2017)**

ITV2
6.0am **Ellen's Game of Games 6.55 Totally Bonkers Guinness World Records 7.25 You've Been Framed! Gold 8.0 Emmerdale Double Bill**

9.0 You've Been Framed! Gold 9.30 Ellen's Game of Games 10.30 Dress to Impress 11.30 The Cabins 12.30 Emmerdale Double Bill 1.30 You've Been Framed! Gold 2.0 Supermarket Sweep 3.0 Dress to Impress 4.0 The Cabins 5.0 You've Been Framed! Rides Again 6.0 Catchphrase: Catchiest Moments 7.0 Superstore Double Bill 8.0 Bob's Burgers Double Bill 9.0 Love Island 10.05 Apocalypse Wow 11.05 Family Guy Double Bill 12.05 American Dad! Double Bill 1.0 Bob's Burgers Double Bill 1.50 Superstore Double Bill 2.40 Totally Bonkers Guinness World Records 3.05 FYI Extra 3.20 ITV2 Nightscreen

More4
8.55am **Kirstie's Vintage Gems 9.15 Heir Hunters 10.05 Find It, Fix It, Flog It Double Bill 12.10 Car SOS 1.10 Emergency Helicopter Medics 2.15 Four in a Bed 2.50 Four in a Bed 3.20 Four in a Bed 4.20 Four in a Bed 4.55 Grand Designs Australia 5.55 The Supervet 6.55 Escape to the Chateau: DIY 7.55 Grand Designs 9.0 Nordic Murders 11.0 24 Hours in A&E Double Bill 1.05 8 Out of 10 Cats**

Does Countdown 2.05 24 Hours in A&E 3.10 Food Unwrapped
Sky One
6.0am **Futurama Double Bill 7.0 Wild Tales from the Farm 8.0 Monkey Business Double Bill 9.0 Motorway Patrol Double Bill 10.0 Stop, Search, Seize 11.0 NCIS: Los Angeles Double Bill 1.0 Hawaii Five-O Double Bill 3.0 Magnum PI 4.0 Modern Family Double Bill 5.0 The Simpsons 5.30 Futurama Double Bill 6.30 The Simpsons 7.0 The Simpsons 7.30 The Simpsons 8.0 Double Bill 9.0 Manifest 10.0 Rob & Romesh v Almost Everything 11.0 A League of Their Own 12.0 The Force: North East 1.0 Road Wars Double Bill 2.0 Brit Cops: Frontline Crime UK 4.0 Stop, Search, Seize 5.0 Magnum PI**

Sky Atlantic
6.0am **Arts Uncovered 6.10 FILM Les Misérables: 25th Anniversary (2010) 9.0 Tales of the Unexpected Double Bill 10.0 Discovering: DIY 11.0 The Gardens of Pompeii 1.0 Tales of the**

Unexpected Double Bill 2.0 Discovering: Maggie Smith 3.0 Mystery of the Lost Paintings 4.0 Music Icons: Jazz Rock 4.30 Video Killed the Radio Star 5.0 Tales of the Unexpected Double Bill 6.0 Discovering: Ben Kingsley 7.0 The British Invasion 8.0 Guy Garvey: From the Vaults 9.0 Steven Tyler: Live at Melrose Ballroom 10.20 Robert Plant & The Sensational Space Shifters: Austin City Limits 11.35 Classic Artists: Cream 2.0 Classic Albums 3.0 Chuck Berry: Brown-Eyed Handsome Man 4.15 Tales of the Unexpected Double Bill 5.10 The Art of Architecture

Sky Atlantic
6.0am **The British Elementary Double Bill 7.0 Double Bill 9.0 Six Feet Under Double Bill 11.0 Boardwalk Empire Double Bill 3.30 Dexter Double Bill 5.40 1994 6.45 1994 7.50 1994 9.0 The Pacific 10.05 Oz Double Bill 12.15 True Blood Double Bill 2.25 3.0 California 3.0 California 3.35 California 4.10 Urban Secrets Double Bill**

Radio 3
6.30am **Breakfast 9.0 Essential Classics 12.0 Composer of the Week: Jennifer Higdon (5/5) 1.0 Lunchtime Concert: East Neuk Festival 2021. Falla: Siete canciones. Dvorák: String Quartet, Op 105 in A flat. Ben Baker (violin), Sean Shibe (guitar), Castalian Quartet. (4/4) 2.0 Afternoon Concert: European Summer Festivals Week. Featuring a concert by the Spanish National Orchestra and David Afkham. 4.30 The Verb: The Keenpet Verb - Experiments in Living 10.45 The Essay: Japan in Five Lives. Himiko: Shaman Queen (5/5) 11.0 Late Junction: Lute Junction (R) 1.0 Piano Flow With Lianne La Havas 2.0 Happy Harmonies With Laufey 3.0 Through the Night**

Radio 4
6.0am **Today 9.0 Desert Island Discs: Robert Macfarlane (R) 9.45 (LW) Daily Service 9.45 (FM) Book of the Week: Mistresses, by Linda Porter. (5/5) 10.0 Woman's Hour 11.0 The Spark. Helen Lewis meets writers and thinkers. (2/4) 11.30 Ashley Blaker: 6.5 Children (4/6) 12.0 News 12.01 (LW) Shipping Forecast 12.04 Still Life. By Sarah Winnam. (5/10) 12.18 You and Yours 1.0 The World at One 1.45 New Storytellers: 40 Years On - Remembering the New Cross Fire. With Magdalena Moursy. (5/5) 2.0 The Archers 2.15 Drama: Passenger List - Tundra, by John Scott Dryden and Lauren Shippin. (5/6) 3.0 Gardeners' Question**

Michael Mofidian (bass-baritone), Daniel Hyde (organ), BBC Singers, BBC Symphony Orchestra, Dalia Stasevska. 10.0 The Verb: The Keenpet Verb - Experiments in Living 10.45 The Essay: Japan in Five Lives. Himiko: Shaman Queen (5/5) 11.0 Late Junction: Lute Junction (R) 1.0 Piano Flow With Lianne La Havas 2.0 Happy Harmonies With Laufey 3.0 Through the Night

Radio 4 Extra
6.0am **Hercule Poirot: Mrs McGinty's Dead (5/5) 6.30 Cordoba (6/6) 7.0 Guilt Trip (4/4) 7.30 Syd 8.0 Dad's Army (1/20)**

8.30 Second Holmes (6/6) 9.0 It's Not What You Know (4/6) 9.30 To the Manor Born (7/10) 10.0 A Bullet at Balmain's 11.0 Podcast Radio Hour 12.0 Dad's Army (1/20) 12.30 Second Holmes (6/6) 1.0 Hercule Poirot 1.30 Cordoba (6/6) 2.0 Birdcage Walk (10/10) 2.15 A Book of Middle Eastern Food (5/5) 2.30 Paul Is Dead 3.0 A Bullet at Balmain's 4.0 It's Not What You Know (4/6) 4.30 To the Manor Born (7/10) 5.0 Guilt Trip (4/4) 5.30 Syd 6.0 Journey Into Space: The World in Peril (15/20) 6.30 Off the Page (4/7) 7.0 Dad's Army (1/20) 7.30 Second Holmes (6/6) 8.0 Hercule Poirot 8.30 Cordoba (6/6) 9.0 Podcast Radio Hour 10.0 Syd 10.30 The Hudson and Peppermint Show (1/4) 11.0 Lewis Macleod Is Not Himself (1/4) 11.30 Think the Unthinkable (2/6) 12.0 Journey Into Space 12.30 Off the Page (4/7) 1.0 Hercule Poirot 1.30 Cordoba (6/6) 2.0 Birdcage Walk (10/10) 2.15 A Book of Middle Eastern Food (5/5) 2.30 Paul Is Dead 3.0 A Bullet at Balmain's 4.0 It's Not What You Know (4/6) 4.30 To the Manor Born (7/10) 5.0 Guilt Trip (4/4) 5.30 Syd

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Saturday 31



Hollywood Icons:
Patrick Swayze
Channel 5, 9pm
The late Texan heart-throb remembered

BBC One

BBC Two

ITV

Channel 4

Channel 5

BBC Four

6.0 Olympic Breakfast (T) Dan Walker and Sam Quek present tennis, sailing, shooting and diving on day eight in Tokyo. 9.0 Olympics 2020 Live (T) Coverage of rugby sevens and athletics. 12.40 News (T) 12.45 Olympics 2020 Live (T) Gabby Logan presents coverage of the women's 100m final. 3.0 Olympics 2020 (T) The best of day eight. 5.45 News (T) 5.55 Regional News and Weather (T) 6.0 Take Off With Bradley & Holly (T) 7.0 Olympics: Today at the Games (T)	6.40 Wild & Weird (R) 6.55 Marrying Mum and Dad (R) 7.25 The Deneers (R) 7.55 Blue Peter (R) 8.20 What's Cooking Omari? (R) 8.30 Deadly Dinosaurs With Steve Backshall (R) 9.0 Orbit: Earth's Extraordinary Journey (R) 10.0 Saturday Kitchen Live 11.30 A Cook Abroad: Dave Myers' Egypt (R) 12.30 The Best Dishes Ever (R) 1.0 Nature's Miracle Orphans (R) 2.0 The Hundred 5.30 Japan With Sue Perkins (R) 6.30 FILM Pride & Prejudice (Joe Wright, 2005) Keira Knightley stars.	6.0 CITV (T) 8.25 News (T) 8.30 Martin & Roman's Weekend Best! (T) 9.25 James Martin's Saturday Morning (T) (R) 11.35 Cooking With the Stars (T) (R) 12.35 James Martin's Islands to Highlands (T) 1.05 News and Weather (T) 1.09 Local News and Weather (T) 1.10 ITV Racing Live: Glorious Goodwood (T) 4.0 Tipping Point: Lucky Stars (T) (R) 5.0 The Chase Celebrity Special (T) (R) 6.0 News and Weather (T) 6.20 Local News (T) 6.30 Rolling in It (T) 7.30 The Void (T)	6.0 Everybody Loves Raymond (T) (R) Five episodes. 8.0 The Simpsons (T) (R) Six episodes. 10.55 FILM Stuart Little 2 (Rob Minkoff, 2002) (T) Family adventure sequel, with the voice of Michael J Fox. 3.0 Live W Series (T) 4.20 A Place in the Sun (T) (R) 5.05 News (T) 5.30 F1: Hungarian Grand Prix Qualifying Highlights (T) Action from the Hungaroring, where the 11th round of the campaign takes place. 7.0 Matt Baker: Our Farm in the Dales (T) (R)	6.0 Milkshake! 10.0 Sponge Bob SquarePants (T) (R) Double bill. 10.35 Friends (T) (R) Eight episodes. 2.35 Escape to the Farm With Kate Humble (T) (R) (1& 2/4) Documentary following life at the presenter's farm in Monmouthshire 4.35 The Nile With Bettany Hughes (T) (R) The historian visits the Valley of the Kings. 6.25 News (T) 6.30 FILM Dirty Dancing (Emile Ardolino, 1987) (T) Romantic drama starring Patrick Swayze and Jennifer Grey. News at 7.30.	7.0 Archaeology: A Secret History In the Beginning (T) (R) (1/3) Richard Miles charts the history of archaeological breakthroughs in a mission to understand the ancient past, beginning with how the profession began.
8.30 Michael McIntyre's The Wheel (T) Quizshow, with guests Greg Rutherford, Nigel Havers and AJ Odudu. 9.30 Casualty (T) As Fenisha and Ethan prepare for their big day, Matthew battles his emotions, Lev faces up to his sexuality once and for all, and Ollie's mystery illness is finally diagnosed.	8.30 Olympics 2020: Extra (T) Jeanette Kwakye and Nihal Arthanayake present highlights of day eight, including the mixed relay triathlon and the women's rugby sevens gold medal match. 9.40 QI Peril (T) (R) With Aisling Bea, Lee Mack and Jason Manford.	8.30 Who Wants to Be a Millionaire? (T) Jeremy Clarkson hosts. 9.35 Quiz (T) (R) (2/3) Charles returns for a second night in the hot seat with a new strategy, but the production team grow increasingly suspicious about where he is getting the right answers from.	8.0 A Lake District Farm Shop (T) The lady of a Cumbrian manor shares a book of marmalade-based recipes. Last in the series. 9.0 FILM Olympus Has Fallen (Antoine Fuqua, 2013) (T) Terrorists invade the White House. Action thriller with Gerard Butler, Aaron Eckhart, Morgan Freeman.	8.30 Patrick Swayze: The Demons & the Dance (T) A profile of the actor, who shot to fame in 1987 with <i>Dirty Dancing</i> and went on to star in films including <i>Ghost</i> and <i>Point Break</i> . Those interviewed include his first girlfriend Nikki D'Amico and his childhood friend Rick Odums.	8.0 Coast Great Guides: Heart of England's South Coast (T) (R) With Neil Oliver and Tessa Dunlop. 9.0 Inspector Montalbano (R) The body of a young woman is found in the municipal archives where she worked. Italian detective drama starring Luca Zingaretti.
10.15 News (T) Weather 10.30 Music Special (T) 11.20 The Wall (T) (R) Gameshow hosted by Danny Dyer. 12.10 Olympics 2020 Live (T) JJ Chalmers presents coverage of day nine, with five swimming finals taking place, plus athletics at the Olympic Stadium. 4.05 Olympics 2020 Live (T) Golf, sailing and tennis.	10.10 FILM All Is True (Kenneth Branagh, 2018) (T) Ben Elton-scripted drama, directed by and starring Kenneth Branagh, with Judi Dench and Ian McKellen. 11.45 FILM Beatriz at Dinner (Miguel Arteta, 2017) (T) Comedy drama. 1.05 FILM Operation Avalanche (2016) (T) Thriller. 2.35 Weather (T) 2.40 News (T)	10.30 News (T) Weather 10.49 Local News (T) Weather 10.50 FILM 2 Fast 2 Furious (John Singleton, 2003) (T) A disgraced cop is given a chance to redeem himself by going undercover. Action thriller sequel, with Paul Walker, Tyrese Gibson and Eva Mendes. 12.45 Shop: Ideal World 3.0 FYI Extra 3.15 ITV Nightscreen	11.15 International Rugby Union (T) South Africa v British & Irish Lions, second Test. 12.20 FILM Valkyrie (2008) (T) Fact-based thriller recreating the 1944 plot to kill Hitler using a briefcase bomb. Tom Cruise and Kenneth Branagh star. 2.25 The Lateish Show With Mo Gilligan (T) (R) 3.20 Hollyoaks Omnibus (T) (R)	10.0 FILM Road House (Rowdy Herrington, 1989) (T) A kung fu expert is hired to keep the peace in a rowdy Missouri bar. Action thriller starring Patrick Swayze and Ben Gazzara. 12.15 The Last Days of Patrick Swayze (T) (R) 1.15 The Live Casino Show (T) 3.15 Bargain-Loving Brits in the Sun (T) (R)	10.50 FILM The Eagle Huntress (Otto Bell, 2016) (R) Documentary about a Mongolian girl training to be the first woman in her nomad family to hunt with eagles in 12 generations. 12.15 A Slow Odyssey: Eagle's Flight (T) (R) 12.45 A Slow Odyssey: Turtle's Journey (T) (R) 1.15 Coast... (T) (R) 2.15 Archaeology... (T) (R)

Other channels

12.55 **FILM** Lemony Snicket's A Series of Unfortunate Events (2004) **3.0** The Big Bang Theory **4.0** The Big Bang Theory **4.30** The Big Bang Theory **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.25** The Big Bang Theory **6.55** **FILM** Home Alone (1990)

9.0 Celebrity Gogglebox

10.0 Gogglebox **11.05**

Gogglebox **12.05**

Gogglebox **1.10** Rick and Morty **1.40** Rick and Morty **2.10** Rick and Morty **2.35** Rick and Morty **3.00** Celebrity Gogglebox **3.55** Don't Tell the Bride Double Bill

Film4

11.00 **FILM** FernGully: The Last Rainforest (1992) **12.35** **FILM** Kubo and the Two Strings (2016) **2.35**

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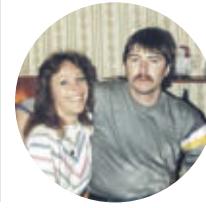
Film4

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Film4

11.0

Today's television



The Widower
Sky Crime, 9pm
Revisiting the crimes
of Thomas Randolph

BBC One

6.0 **Olympic Breakfast** (T) Taekwondo, cycling, gymnastics and archery. **9.0** Olympics 2020 (T) Includes the conclusion of the women's cycling road race. **12.0** News (T) **12.10** Weather for the Week Ahead (T) **12.15** Olympics 2020 (T) Coverage of various Taekwondo finals at Makuhari Messe Hall. **3.0** Olympics 2020 (T) Jason Mohammad presents the best of the action from day two. **6.0** News (T) **6.20** Regional News and Weather (T) **6.30** Countryfile (T)

7.30 **Olympics 2020: Today at the Games** (T) Clare Balding and Alex Scott look back over day two. **9.0** **Baptiste** (T) Julien and Zsófia track down the tattooed man, but he gives little away under questioning. Things escalate when the police receive a hostage video.

10.0 News (T) **10.20** Regional News (T) Weather **10.30** Olympics 2020 (T) JJ Chalmers introduces coverage of day three in Tokyo, with the men's triathlon at Odaiba Marine Park from 10.30 and swimming at Tokyo Aquatics Centre. **4.0** Olympics 2020. Boxing from Kokugikan Arena.

BBC Two

6.35 **Britain in Bloom** (T) (R) **7.05** Gardeners' World (T) (R) **8.05** Countryfile (T) (R) **9.30** Sunday Morning Live (T) **10.30** Saturday Kitchen Best Bites (T) **12.0** Olympics 2020 (T) **12.15** A Cook Abroad: Rachel Khoo's Malaysia (T) (R) **1.15** Songs of Praise (T) **1.50** Lifeline (T) **2.0** The Hundred (T) **5.30** Flog It! (T) (R) **6.0** The Yorkshire Dales (T) (R) **6.30** Richard Osman's House of Games (T) (R) **7.0** Tropic of Cancer With Simon Reeve (T) (R) Western Sahara to Libya.

8.0 **Inside Monaco: Playground of the Rich** (T) (R) An insight into life in the principality on the French Riviera. **9.0** **Olympics 2020: Extra** (T) Extended highlights from day two, which included skateboarding – making its debut at these Games – and men's football.

10.30 **Mayans MC** (T) (6, 7 & 8/10) Angel is denied vengeance after a shock shooting. Adelita revisits her depleted outlaw clan. **1.05** **FILM Norfolk** (Martin Radich, 2015) (T) Drama starring Denis Menochet. **2.25** Gold Rush: Our Race to Olympic Glory (T) (R) **3.25** Holby City (R) **4.05** Weather **4.10** News

ITV

6.0 **CITV** (T) **8.25** News (T) **8.30** Martin & Roman's Weekend Best! (T) **9.25** Love Your Garden (T) (R) **10.20** Martin Clunes: My Travels and Other Animals (T) (R) **10.50** The Masked Singer US (T) (R) **11.50** Rolling in It (T) (R) **12.50** The Void (T) (R) **1.50** News (T) **1.59** Local News and Weather (T) **2.0** **FILM Happy Feet Two** (George Miller, 2011) (T) **3.55** Tipping Point: Lucky Stars (T) (R) **4.55** Chase Celebrity Special (T) (R) **5.55** News (T) **6.10** Local News

6.20 **FILM Harry Potter and the Prisoner of Azkaban** (Alfonso Cuarón, 2004) Fantasy adventure with Daniel Radcliffe. **9.0** **Professor T** (T) A librarian dies after being poisoned at a reception at the museum, and Jasper is called upon to help narrow down the list of suspects.

10.0 News (T) Weather **10.19** Local News (T) Weather **10.20** Les Dawson: The Lost Tapes (T) (R) Documentary. **11.15** Long Lost Family (T) (R) **12.10** Craig and Bruno's Great British Road Trips (T) (R) **12.35** Shop: Ideal World **3.15** Motorsport UK (T) (R) **4.05** ITV Nightscreen **5.05** Tipping Point (T) (R)

Channel 4

6.0 **Everybody Loves Raymond** (T) (R) Four episodes. **7.35** **Simpsons** (T) (R) Double bill. **8.30** International Rugby Union (T) (R) **9.30** Sunday Brunch (T) **12.30** **Simpsons** (T) (R) Double bill. **1.30** Formula E London EPrix Build-Up (T) **1.40** Live Formula E London EPrix (T) Coverage of the 13th race of the season. **3.0** Formula E London EPrix Reaction (T) **3.30** A Place in the Sun (T) (R) **4.30** Grand Designs (T) (R) **5.30** Coast v Country (T) (R) **6.30** News (T) **7.0** Escape to the Chateau (T) (R)

8.0 **A Very British Country House** (T) (2/2) Lydia has to organise a Jane Austen-themed wedding. **9.0** **The Handmaid's Tale** (T) After a shocking reunion with a dear friend, June contemplates the possibility of freedom, and confronts the unfulfilled promises she has made.

10.0 **Celebrity Gogglebox** (T) (R) **11.0** **FILM First Dates** (T) (R) **12.0** **FILM This Is England** (Shane Meadows, 2006) (T) Drama set in the early 1980s starring Thomas Turgoose. **2.0** Kitchen Nightmares USA (T) (R) **2.50** Couples CDWM (T) (R) **3.45** Amazing Spaces: Floating Homes (T) (R) **4.40** Location, Location... (T) (R)

6.0 **Milkshake!** **10.0** Sponge Bob SquarePants (T) (R) Double bill. **10.35** Friends (T) (R) Eight episodes. **2.35** George Clarke's Build a New Life in the Country (T) (R) Double bill, starting with the conversion a run-down Cornish hotel. In the second instalment, an inventor is converting a Norfolk water tower. **4.35** Balmoral: The Queen's Royal Retreat (T) (R) **6.25** News (T) **6.30** Secrets of the Mega Cruise Ship (T) (R) Documentary following life aboard the MSC Seaside.

8.0 **All Creatures Great and Small** (T) (R) (1/7) A difficult calving gives young vet James Herriot a chance to prove his worth. **9.0** **FILM Cold Pursuit** (Hans Petter Moland, 2019) (T) A snowplough driver seeks revenge on the drug dealers who killed his son. Action with Liam Neeson.

11.10 **FILM The Commuter** (Jaume Collet-Serra, 2018) Thriller starring Liam Neeson, Vera Farmiga and Patrick Wilson. **1.10** **The Live Casino Show** (T) **3.10** 999: Motorway Emergency (T) (R) **4.0** Bargain Loving Brits By the Sea (T) (R) **4.45** Wildlife SOS (T) (R) **5.10** House Doctor (T) (R)

BBC Four

7.0 **Stunning Soloists at the BBC** (T) (R) Compilations of performances from the BBC archives, featuring the guitarist John Williams, the cellist Jacqueline du Pré, the trumpeter Wynton Marsalis and the violinist Nigel Kennedy.

8.0 **The Golden Age of Steam Railways** (T) (R) (2/2) The story of the volunteers who restored some of Britain's standard gauge railways. **9.0** **World War Two: Behind Closed Doors** (T) (R) (6/6) How the end of the war saw once-vital ally the USSR become the enemy.

10.0 **World War Speed: The Drugs That Won WWII** (R) **10.55** **Size Matters** (T) (R) (1/2) Hannah Fry looks at the science of size. **11.55** **Big Sky, Big Dreams, Big Art: Made in the USA** (R) **12.55** **Stunning Soloists at the BBC** (T) (R) **1.55** World War Two: Behind Closed Doors (T) (R) **2.55** The Golden Age of Steam Railways (T) (R)

Other channels

Dave
6.0am Teleshopping **7.10** Last Stop Garage **7.35** Detroit Steel **8.30** Red Bull Soapbox Race **9.30** Top Gear: From A-Z **12.0** World's Most Dangerous Roads **1.0** Top Gear Best of British **2.0** Top Gear: Top Fails **3.0** Would I Lie to You? Triple Bill **5.0** World's Most Dangerous Roads **6.0** Top Gear **7.0** Border Force: America's Gatekeepers **8.0** Whose Line Is It Anyway? USA Double Bill **9.0** Have I Got a Bit More News for You **10.0** Live at the Apollo **11.0** Mock the Week **11.40** Dave Gorman: Terms and Conditions Apply **12.40** Have I Got a Bit More News for You **1.40** Whose Line Is It Anyway? USA Double Bill **2.30** Insert Name Here Double Bill **4.0** Teleshopping

E4
6.0am Hollyoaks Omnibus **8.25** Come Dine With Me **8.55** Come Dine With Me **9.25** Come Dine With Me **9.55** Come Dine With Me

10.30 Come Dine With Me **11.0** Ramsay's Kitchen Nightmares USA Double Bill **12.55** **FILM** Lemmy Snicket's A Series of Unfortunate Events (2004) **3.0** The Big Bang Theory **3.30** The Big Bang Theory **4.0** The Big Bang Theory **4.30** The Big Bang Theory **4.55** **FILM** Home Alone (1990) **7.0** Wipeout USA **8.0** The Great Celebrity Bake Off for Stand Up to Cancer **9.0** **FILM** Daddy's Home 2 (2017) **11.0** Gogglebox **12.0** Batwoman **1.0** The Big Bang Theory Double Bill **2.0** Wipeout USA **2.55** Black-ish **3.20** Hollyoaks Omnibus

Film4
11.0am **FILM** Young Sherlock Holmes (1985) **1.10** **FILM** Horton Hears a Who! (2008) **2.50** **FILM** The Simpsons Movie (2007) **3.65** **FILM** The Second Best Exotic Marigold Hotel (2015) **9.0** **FILM** Skyscraper (2018) **11.05** **FILM** Popstar: Never Stop Never Stopping (2016) **12.50** **FILM** The Square (2017)

ITV2
6.0am FYI Extra **6.15** You've Been Framed! **6.45** Ellen DeGeneres Double Bill **8.30** Dress to

Impress Triple Bill **11.35** Take Me Out **12.50** Catchphrase **1.35** You've Been Framed! Forever **2.35** **FILM** What a Girl Wants (2003) **4.45** **FILM** Hotel Transylvania 3: A Monster Vacation (2018) **6.40** **FILM** Marley & Me (2008) **9.0** Love Island **10.0** Love Island: Aftersun **11.05** Family Guy Double Bill **12.0** American Dad! Double Bill **12.55** Crossing Swords Double Bill **1.55** Shopping With Keith Lemon **2.25** The Emily Atack Show **3.05** FYI Extra **3.20** ITV2 Nightscreen **3.30** Teleshopping

More4
8.55am Food Unwrapped **9.30** George Clarke's Amazing Spaces **10.30** Ugly House to Lovely House With George Clarke **11.35** George Clarke's Old House, New Home **12.35** Four in a Bed **1.10** Four in a Bed **1.40** Four in a Bed **2.10** Four in a Bed **2.40** Four in a Bed **3.15** Escape to the Chateau: DIY Double Bill **5.20** Four in a Bed **6.25** Four in a Bed **6.55** Four in a Bed **7.25** Four in a Bed **8.0** George Clarke's Old House, New Home **9.0** Great British Home Restoration **10.0**

Sky Arts
6.0am Sons of Vienna **6.30** Tales of the Unexpected **7.0** Tales of the Unexpected **7.30** Tales of the Unexpected **8.0** Tales of the Unexpected **8.30**

24 Hours in A&E **11.05** Emergency Helicopter Medics: Coast and River Emergencies **12.10** 8 Out of 10 Cats Does Countdown **1.15** Great British Home Restoration **2.20** 24 Hours in A&E **3.25** Father Ted **9.0** Love Island **10.0** Love Island: Aftersun **11.05** Family Guy Double Bill **12.0** American Dad! Double Bill **12.55** Crossing Swords Double Bill **1.55** Shopping With Keith Lemon **2.25** The Emily Atack Show **3.05** FYI Extra **3.20** ITV2 Nightscreen **3.30** Teleshopping

Sky One
6.0am Hour of Power **7.0** The Mighty Ones **7.25** Madagascar: A Little Wild **7.50** All Hail King Julien **8.15** Dawn of the Croods **8.40** Trolls: Trollstopia **9.05** Modern Family **9.30** Modern Family **10.0** Modern Family **10.30** Modern Family **11.0** Simpsons Double Bill **12.0** MacGyver **1.0** NCIS: LA **2.0** Triple Bill **4.0** Simpsons **4.30** Simpsons **5.0** Simpsons **5.30** Simpsons **6.0** Simpsons **6.30** Simpsons **7.0** Simpsons **7.30** Simpsons **8.0** MacGyver **9.0** SWAT **10.0** Rob & Romesh v Team GB: Part 2 **11.0** An Idiot Abroad **3.12.0** Prodigal Son **1.0** NCIS: LA **2.0** The Force: North East **3.0** Cop Squad **4.0** Air Ambulance ER Double Bill

Sky Atlantic
6.0am Hotel Secrets **6.55** Hotel Secrets **7.50** Hotel Secrets **8.45** Hotel Secrets **9.45** Dexter **10.55** Dexter **12.0** Dexter **1.05** Dexter **2.10** Dexter **3.15** Sopranos **4.20** Sopranos **5.30** Sopranos **6.40** Sopranos **7.50** Sopranos **9.0** In Treatment Double Bill **10.10** Six Feet Under Double Bill **12.30** Der Pass Triple Bill **4.0** Urban Secrets Double Bill

Sky Arts
6.0am Sons of Vienna **6.30** Tales of the Unexpected **7.0** Tales of the Unexpected **7.30** Tales of the Unexpected **8.0** Tales of the Unexpected **8.30**

Tales of the Unexpected **9.0** The South Bank Sky Arts Awards 2021 **11.0** Discovering: Jeff Bridges/Sean Connery **1.0** Gene Kelly: To Live and Dance **2.0** Julie Andrews Forever **3.0** The Show Must Go On: Live at the Palace Theatre **5.15** Close to You: The Story of the Carpenters **6.35** Beach Boys: Good Vibrations **7.40** California Dreamin': The Songs of the Mamas and the Papas **9.0** **FILM** Les Misérables: 25th Anniversary (2010) **11.50** Isle of Wight Festival Greatest Hits Double Bill **12.50** Video Killed the Radio Star **1.15** Rag'n'Bone Man: Live at Baloise Session **2.35** Soundbreaking **3.35** Tony Visconti's Unsigned Heroes **5.0** The British Invasion

Sky Atlantic
6.0am Hotel Secrets **6.55** Hotel Secrets **7.50** Hotel Secrets **8.45** Hotel Secrets **9.45** Dexter **10.55** Dexter **12.0** Dexter **1.05** Dexter **2.10** Dexter **3.15** Sopranos **4.20** Sopranos **5.30** Sopranos **6.40** Sopranos **7.50** Sopranos **9.0** In Treatment Double Bill **10.10** Six Feet Under Double Bill **12.30** Der Pass Triple Bill **4.0** Urban Secrets Double Bill

Sky Arts
6.0am Sons of Vienna **6.30** Tales of the Unexpected **7.0** Tales of the Unexpected **7.30** Tales of the Unexpected **8.0** Tales of the Unexpected **8.30**

Radio 3
7.0am Breakfast. Martin Handley presents. **9.0** The Listening Project **11.0** Music Planet. A second Womad special, with Joseph Tawadros and Elaha Soroor & Kefaya. **11.0** Nick Luscombe's Sounds of Japan: The City (R) **3.30** **12.0** Classical Fix **12.30** Through the Night

Radio 4
6.0am News **6.05** Something Understood: A Guru is for Life (R) **6.35** On Your Farm: Growing Seeds (4/11) **7.0** News **7.0** Sunday Papers **7.10** Sunday **7.54** Radio 4 Appeal: Hope for Justice. With Annabelle Dowler. **8.0** News **8.0** Sunday Papers **8.10** Sunday Worship **8.48** A Point of View (R) **8.58** Tweet of the Day (R) **9.0** Broadcasting House **10.0** The Archers Omnibus **11.0** Desert Island Discs: Robert Macfarlane **11.45** Marketing: Hacking the Unconscious. Aids: Transforming Ignorance (R) **8/10** **12.0** News **12.01** (LW) Shipping Forecast **12.04** I'm Sorry I Haven't a Clue (R) **6/6** **12.32</**